



# the MONSTER Times

## Meet Mr. Mutation

Are you bored? Mistakenly placed on a copy of BETTER HOMES & GARDENS in place of your beloved MONSTER TIMES. While this unfortunate error may be a wonder of the garden variety, he's also one of many phone mutants appearing in a new horror epic entitled MUTATION, a film that answers the scorching question, "What would you get if you crossed a human being with a Venus Fly Trap?" The established legend has, once

again, had scientists with plant monsters and silicon teeth, is portrayed on page 22 of this issue.

Also awaiting you inside the issue are: Cloning Wafflesets, Candy Book Superheroes, Martin Luther King Monsters, Tegan-Jane Beyond the Grave and other vital items of mass impact. And don't forget to check out Jason "Thumper" Trudgill's entry of Marvelous's Mighty Man-of-War Monsters, from King to Carl, Science to Colossus, and Pudge the Robot to Tiber the Good. Mixed with all the emotional sustenance abundant in these scary pages, a long list of the weekly rejects and unfortunates (some of the articles should provide some welcome relief, at least, the list's computer program is one the best, which we've had to quote some time—and if you don't trust your own reviewer, who else should?)



# Monster Times

## The World's First Newspaper of Horror, Sci-Fi and Fantasy

Volume 1, Number 36

Credit for the masterful CURSE OF THE WEREWOLF cover adorning the issue of TMT should be divided up equally among Hammer Films (for making the movie), Roy Ashton (for designing the makeup), Oliver Mark (for playing the character) and Les Waldstein—for transferring it to our cover with great artistic aplomb and without making a single major mistake.

PAGE 22

**THE MONSTER TIMES** is back, almost on schedule, and we think we've lined up a more than competent issue for your time around. Before we get around to discussing that, however, a few words of congratulations are in order for rock musician-composer Frank Zappa. As an innovative musical force since the early '60s and the man responsible for albums like **FREAK-OUT!**, **WE'RE ONLY IN IT FOR THE MONEY**, **HOT RATS**, and **WEASLS RIPPED MY FLESH**, Zappa recently exhibited his unwavering flair for the bizarre by naming his newborn son Ahmet Rodan, in honor of the flying monster of Toho Films fame. TMT wishes Frank continued success with his openly filthy but always creative music, and also extends best wishes to Mrs. Zappa and, of course, little Ahmet Rodan.

The TMT Dept. of Corrections would like to point out an error that appeared in TMT #34. On page 30, in the midst of our **TIME MACHINE** filmbook, the copy reads, "As I watched the procession, I had degenerated into cannibals and were breeding the Eloi like cattle!" Since it is the **Time Traveler** who's speaking, needless to say that line is in error. Let it be known that the TMT art assistant who misplaced the lines in that section of our **TIME MACHINE** article has been taken out and shot full of truth serum. His full confession is now on a special TMT tape and is currently being offered along with other useless materials, to any person, place or institution who can promise us a tax break for donating the stuff.

As for the issue at paw, we think it's just the thing to prolong the monstrosity of our long, hot summer nights in which one so often finds oneself with nothing to do. For full moon aficionados, we have Gary Geran's royal TMT filmbook treatment of Hammer's **THE CURSE OF THE WEREWOLF**, one of the very best examples of lycanthropic art ever to appear on the motion picture screen. If werewolves aren't your thing, we've gathered together under one haunted roof all kinds of other beings of a strange and remarkable nature. Jason Thomas contributes Part First of his two-part series on **ROBOTS IN THE MOVIES**, this time focusing on Alien Automations, Evil Earth Robots, and Outsized Automata, while Howard Phillips chips in with a survey of **COMICDOM'S SUPERHEROINES**—and the flagrant mistreatment of same at the hands of male comics workers. Also appearing in the pages of this very publication are a pair of scare pieces previously promised issues ago but which didn't surface, for various nefarious reasons, until now: Joe Kane's profile on the **MARS ATTACKS!** bubble gum card series (originally slated for our **Martian** issue) and Geoff Oldham's report from the **1959** **UNITED STATES PRODUCTIONS 'TALES FROM BEYOND THE GRAVE**. And makeup fans will shake their heads in horror, envy and wonder at the creatures who populate **MUTATIONS**, a new horror opus previously withheld.

All in all, this issue of **THE MONSTER TIMES** is the kind of publication you just can't put down...not, at least, without fear of serious reprisal. □



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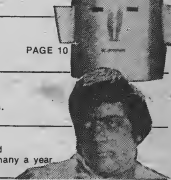
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## TELL IT TO THE EDITOR

**To the Editor...**

Doug Murray's article on heap history in TMT #34 was superb. I think it was editorial judgment to provide an historical perspective of assorted heap incarnations lest you become, shall we say, swamped with mail from chip-sucking slime-sucking boy-fie aficionados. Particularly enjoyable was the crack about recurring heappularity among comic readers symbolizing adolescent boy-fie didn't we all go through a phase of melancholy heap empathy? But I digress. The point was going to make was that Mr. Murray has callously overlooked several possessing heaps! The last one was in the old MAD comics (reprinted in the *Beside Me*, it was titled "Outer Sanctum"). Obviously inspired by the Holmes character of some years earlier and perhaps some similar stories of their own, the S.C. tale was actually no more absurd than any other heap story and could almost be taken straight. Framing the story were references to old-time radio drama. Were there really any radio dramas? While you're researching that aspect, turn your attention to a story by Theodore Sturgeon called "I." First published in *Unknown* in 1946, it may well be the granddaddy of all heap escapades!

San Diego, Calif.

Thanks for the warm praise and hot information, Dan. Doug Murray has been sending comic books so long that he no longer knows what is

**To the Editor...**

"Ladies of the Fright" is another large-scale article that will unfortunately interest many only in the instance of a few particular films. I'm among these. And Joe Kane has set for himself a monstrous goal if he seeks to include all major leading ladies of the supernatural (Don't forget **DRACULA'S DAUGHTER**!).

As usual, your TMT Teletype catches into most of us might never come across. Congrats on that!

Of course, I'll keep getting TMT, but #34 for me at the mediocre level. Sorry, guys and gals. And I have a genuine bone (nice word, #37) to pick with somebody. Page 18 runs for the second time an ad for a poster entitled "Lugosi Meets Karloff." This still is from **ABBOTT AND COSTELLO MEET FRANKENSTEIN** of 1941, vintage. Excepting an episode of **ROSE 66**, Karloff last donned the Frankenstein creation piece in 1959's **SON OF FRANKENSTEIN**, in **ACME MEET FRANKENSTEIN**, the creation was portrayed by Glenn Strange. Let's give credit where credit's due.

Continuing with **Robots**, sir, and let us strive for higher and better ladies of fantasy/sf/horror literature.

Three Churches, W.Va.  
Robert Smoot

TMT encourages readers to send in detailed critiques like the above in order to determine the futility/success of various columns and articles. While we don't agree with everything Mr. Smoot says, we do appreciate the time and effort involved in writing such a letter. We're dead right about the poster ad on page 18 though; that's Glenn Strange, not Karloff, in the coffin.

**To the Editor...**

Contrary to what you printed on page 26 in your last issue (TMT #34) Jack Harris did not produce **SCHLOCK**.

**SCHLOCK** was produced by my partner James C. O'Rourke for our company Gypsykiss Films, Inc. and is being distributed by Jack H. Harris Enterprises, Inc. (see enclosed ad copy). I can't naturally understand your mistake as Mr. Harris has been associated with so much **SCHLOCK** in the past.

Keep up the good work with TMT!

John Landis  
Los Angeles, Calif.  
Thanks for satting the record straight.

Got a gripe? Somethin' you want to gaff off your helly chest? Or, perchance, a nice note of praise for your friendly friends at TMT? We'll send them straight to us. Remember, it takes all it takes to give and it takes all it takes to receive. So, if you're a TMT correspondent, to: The Editor, The MONSTER TIMES, Dept. of Horror, 1400 Chace Station, New York, New York 10011.

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# CURSE OF THE WEREWOLF

Among Hammer Films' earlier terror triumphs, **THE CURSE OF THE WEREWOLF** is considered by many critics to be second only to **HORROR OF DRACULA** in sheer excellence. Terence Fisher's lycanthropic saga, adapted from Guy Endore's downbeat **THE WEREWOLF OF PARIS**, starred a young Oliver Reed as the afflicted title character and featured veteran character actor Anthony Dawson in a perverse performance as the twisted and sadistic Marquis who is indirectly responsible for the lycanthropic curse. Gary Gerani recounts the whole sinister story of **THE CURSE OF THE WEREWOLF** in a no-fangs-barred TMT filmbook treatment that begins herewith...

Oliver Reed bares his bloodied fangs, claws at his hairy chest and gets ready to shatter the nocturnal silence of the Spanish countryside with the spine-shivering **CURSE OF THE WEREWOLF**. In Hammer's 1961 horror classic about a hapless youth born into a world he didn't even create... but did his best to destroy.

**S**ome two hundred years ago, a beggar came to a little Spanish village in search of charity. Although a simple man, he was not so simple that he didn't know when it was a weekday and when it was a Sunday, and, though the church bells were ringing and there was no one in the square, he knew this was not a Sunday. The beggar then noticed that at the far end of the market place stood a grim-faced man dressed in obviously expensive garments posting a series of documents on the building walls. Summoning up all his courage to approach one so clearly superior to himself, the beggar finally did just that. "Senor," he cautiously began, "this is not a Sunday."

"I'm aware of that," came the disinterested reply.

"But there's no one in the streets, and the church bells are ringing..."

"I'm aware of that also," the man interrupted. "Can't you read?"

The beggar looked at the well-groomed man and then turned to the sign the gentleman had just finished posting. "No, Senor," he said slowly. "I can't."

## SINISTER CELEBRATION

Walking down the lonely village streets, the beggar finally came upon a tavern filled with loud, boisterous voices. One of these voices, belonging to a fat, bearded drinker, provided the beggar with a straight answer. "Today is a holiday," the fat man said cynically. "A public holiday! A day of rejoicing! And we're all rejoicing, aren't we, my friends?" The entire room burst into angry laughter. "Our beloved Marquis is getting married!" the bearded speaker venomously explained.

"Is... is that a good thing?" asked the beggar.

"And who's had to pay for the wedding... we have! And who's paid for the bride, poor child! And who's paying for that feast that's going on up there at this very moment... we, all of us, have had to pay... by order!"

The fat man stopped his drinking for a



Deranged werewolf prepares to pounce on piety prey in this behind-the-scenes publicity shot from CURSE OF THE WEREWOLF, considered to be one of the very best of the Hammer horrors.



Imprisoned as a murder suspect, Leon is helpless to prevent the terrible transformation from man into werewolf as the full moon rises, casting its maddening rays into the dark, dank cell.

moment to take a closer look at the inquiring stranger.

"What are you, a beggar?"

"Yes, Senor. If from the deepest charity of your good heart..." The beggar's words were quickly interrupted by a second outburst of laughing voices.

"We've nothing to spare, my friend!" the fat man shouted. "I've told you where our charity has gone. There's the place to go...and God knows I wish you luck!!!"

The beggar took the man at his word and climbed the long path leading to the castle there, even as he had been told,

the Marquis was celebrating his wedding. The great hall of the castle's dining area was filled with visiting gentlemen and lords of high station, all slavishly dotting on the whims of the Marquis like a horde of upper class scavengers. The beggar's unexpected arrival turned the otherwise dull wedding feast into sadistic sport for the cruel and friendless group. "I'm afraid you arrived so late," the Marquis mockingly proclaimed, "that we started without you! If you want food and drink, you'll have to sing for it!" The beggar, terrified and confused, nervously forced an answer from his quivering lips.

"I...I can't sing."

"Dance, then!" the Marquis quickly retorted. "Anyone can dance! Music! Dance! Dance!"

The beggar stood for a moment staring blankly at the Marquis. The harpsichord music had already started, the hooting and jeering of the master's guests became almost deafening. Slowly, thoughtlessly, the beggar began to dance.

Throughout this display the onlooking bride donned a silent expression of sympathy for the abused stranger, and her husband, upon seeing this reaction, gleefully transfigured it into a new angle for the beggar's humiliation.

"Would you like to have him, my dear...as a pet!?"

The Marquis then reached into his

pocket, tossed a handful of shiny coins at the bewildered beggar, and abruptly announced that the feast was over. With a final gesture of the master's hand, his guards swiftly removed the newly-bought stranger and introduced the beggar to his new living quarters—the dungeon below the castle.

#### DUNGEON OF EVIL

Imprisoned in this dank, friendless place, the beggar was soon forgotten by the Marquis and his bride. The only people he ever saw were the jailer and his little girl, an afflicted child who could not speak. "You give him the food," the old man would ramble, "he's your friend!" Indeed it was clear that an unspoken affinity existed between the hapless beggar and the silent little girl.

The years passed, and the beggar was finally completely forgotten by the Marquis. The jailer died; his daughter grew up, but still she could not speak. Years of being treated like an animal caused bizarre physical and mental aberrations to transform the once gentle beggar: he had become the vile, subhuman creature his tormentors had mocked him as being so long ago. The ill temper and sadistic practices of the Marquis had sent his wife to an early grave and lost him the few friends he had once possessed. Soon he became a recluse in his own home, until one day when the mute servant girl ventured upstairs.

"Aha, you're a lively one!" the mad Marquis cackled. "Why not come back tonight and show me how lively you can be!" The horrified servant girl cringed at the clammy touch of the sickly old man, and her resistance was hatefully rewarded by the decaying Marquis, whose evil temperament had not been melowed with age. The girl was thrown into the dungeon, but unbeknownst to the cruel guards who carried out the deed, the cell was already occupied—by a forgotten creature that was once a man, and who now salivated like an animal at the sight of the beautiful young woman before him. It had been years, so many long, lonely years since he had felt the touch of a woman...

#### MARQUIS MEETS MAKER

Later that same evening the guards delivered the presumably agreeable servant girl to the Marquis. Far from being agreeable, the defiled woman entered the royal room with vengeance in her heart...and a dagger concealed in her clothing. Within a few fleeting seconds,

A Portrait Of The Lycanthrope As A Young Madman: Leon (Oliver Reed) clings to a churchbell and snarls at the crowd beneath his hirsute feet (neither visible here) in an effective fright scene from the Hammer wolf opera.





Roy Ashton's masterful makeup work, Anthony Hinds' literate script, Terence Fisher's suspenseful direction and Oliver Reed's excellent acting all

crucifix, hoping desperately that the bullet fashioned from it would find its mark and end the killings. That night Leon limped home with the silver bullet embedded in his leg, and Don Alfredo's worst fears became reality.

"There are elemental spirits at work at all times, my son," the family priest soon explained. "Some say that it is to prevent the invasion of these roaming spirits that the body of man, to whom all beasts must kneel, stiffens into rigor mortis after death. The demon entering the body then finds only a dry and useless shell."

"Sometimes, however, a spirit enters the body while it yet lives, perhaps because of some weakness...an inherited weakness. Then the mind and spirit clash for possession of the soul. The mind is that of a man, while the spirit is that of the predatory wolf..."

Don Alfredo listened in horror to the priest's painful words, and then realized what he had to do. "Whatever weakens the spirit of man," he was told, "vice, greed, solitude, particularly during the cycle of the full moon when the forces of evil are at their strongest, will bring to the fore the spirit of the beast. And, in turn, whatever weakens this feeling—happiness, companionship, love—raises the spirit of the man."

Don Alfredo knew there was no cure. "Only love," he was told. Only love.

#### LYCANTHROPE LEAVES HOME

Leon grew into a fine young man, and the care and affection Teresa and Don Alfredo gave him seemed to rid him of his terrible affliction. At twenty-one years of age, he left them to face life on his own.

The road leading from the Carido home is long, old and bumpy. But Leon does not seem to notice the rough ground beneath him, or the clouded, uncertain sky above. His carefree thoughts are filled with untested dreams of success, of fulfillment and love. His imaginings, however, are momentarily interrupted by a coach that splashes mud over his clean clothes as he approaches a bottling establishment in which he hoped to secure a job. Leon's strong shoulders and ample desire to work land him the position anyway, and he makes fast friends with Jose Armendino, his co-worker.

The day is a long one, but it matters little to Leon. At last he is out on his own, free to enjoy life's excitement. He grows even more excited when lovely Christina Fernando, daughter of his employer and reluctant passenger on the mud-splashing coach earlier that day, pays him a special visit to apologize for the incident.

Continued on page 30

life left the crippled mind and body of the aristocratic Marquis as the dagger found its fatal mark. The girl fled from the castle and for months lived a desperate existence in the nearby woods. Then, one day, a neatly dressed gentleman passed by...and discovered her.

Don Alfredo Carido was the most respected lord of all the neighboring villages. Although a wealthy man, his kindness and generosity marked him as a friend to all people. Since the death of his beloved wife, he lived alone in his great house with his life-long servant, Teresa, and the two decided to nurse the poor girl he had found back to health. Teresa soon surprised Don Alfredo with yet another revelation. "In a few months there'll be a little baby in the house...if the God Lord spares her!"

Teresa's new interest gave Don Alfredo the time he needed to complete his business transactions; at least, it did at first. But soon it became apparent that something was on her mind, a legend to be precise, one of those old folk tales more sophisticated people of the time regarded as sheer nonsense. "You may think me superstitious," Teresa finally declared, "but in the village where I was born we believed that a child born on Christmas Day was an insult to heaven. That girl upstairs is ready to have her baby, and like as not it'll be born on the very day of

our Lord's birth!"

Don Alfredo dismissed his servant's fears in the beginning, but the weeks passed by quickly and the holy day soon arrived, bringing with it the dreaded birth of the poor girl's child. She died giving him life. And when the little boy, named Leon by his new foster father, was taken to the village church to be baptized, a most astonishing thing occurred. During the ceremony, the sky darkened, the clouds swirled as if by command of some dark, powerful presence, and the holy water in the baptismal fountain suddenly rippled, bubbled and then began to boil! Teresa was sure it was an evil omen. Don Alfredo was no longer so certain that it wasn't, and for ten years that uncertainty remained unresolved.

#### LEON COMES OUT

Shortly after young Leon's tenth birthday, a series of animal killings occurred. It was marksman Pepe Valiente's job to preserve the livestock of the community, and the slaughter of several goats and sheep put him in a rather poor light with the Mayor. One evening a drunken old sailor suggested that the cause of Pope's problems was no ordinary predator, but an actual flesh-eating werewolf. Having tried every other method to stop the night stalker, Pepe finally melted down the family's silver

Driven mad by the lonely years spent in the Marquis' dungeon, the beggar (Richard Woodworth) wastes no time in foisting his unwanted amatory affections on the mute servant girl (Yvonne Romain) who has been tossed into his cell by cruel castle guards. The unfortunate lass will live long enough to rob the decadent Marquis of his life and to give birth to the lycanthropic Leon.



Five mighty members of ComiCon's Super-Sisterhood. From left to right: The Cat, Supergirl, Tigra, The Black Orchid and Medusa.



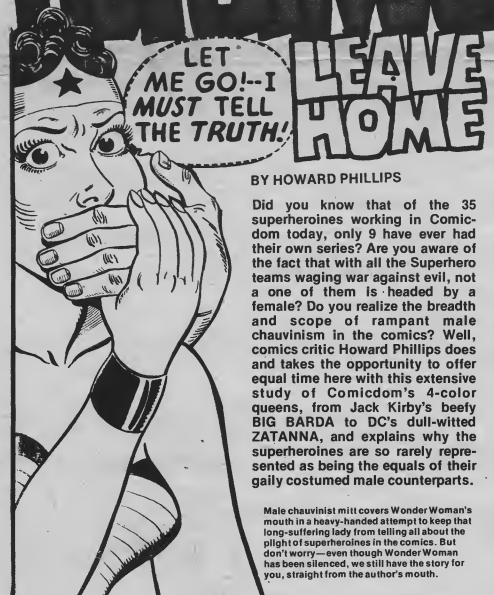
This month's controversial topic is one that is very often neglected by authors of comic book articles: superheroines. The reason for this is undoubtedly because superheroines are more in abundance, as well as being considerably more interesting and exciting. But don't go blaming the characters themselves. The blame, of course, lies with the writers and editors, and it's partly the fault of us readers for letting them get away with it. Rarely are superheroines even given realistic personalities, and they're often depicted as being either intensely love-struck or incredibly warped in one way or another. This is probably because men write the stories, and what do they know about true female personalities? Some prime examples of these indirect put-downs are that: the SCARLET WITCH loves an android; MOON DRAGON is bald; MANTIS, an orphan, has an identity problem; TIGRA, once a normal, beautiful woman, is now literally a cat-woman; TINA, a robot, is in love with her human creator; the VALKYRIE dislikes all men, and she also has an identity hang-up. See what I mean? Problems, problems, problems.

My extensive files indicate that there are at least 33 so-called superheroines "employed" in comics nowadays. Outrageously enough, only 9 of these have ever had their own series (only 3 of which are still being published), and nearly half of the total number belong to Marvel. This exhaustively researched piece will attempt to cover all of these extra-special superheroines, except for the 9 Legion of Superheroes women, whom I hope to get to in a future article. Meanwhile, we've got more than enough fantastic females to keep us either bored or busy (according to our warts) for the next couple pages.

MUSCULAR MISS

The first female in my alphabetical listing ranks among the worst of the current superheroine crop: BIG BARDA. This super-strong DC dame is the tallest and beefiest I've ever seen in a comic. A typical Jack Kirby creation, she was introduced in an early issue of MISTER MIRACLE. She's a native of the planet Apokolips (or), where all merciless members of her "Female Purge Battalion" were specially trained to combat the forces of New Genesis, but had a collective change of heart somewhere along the way. In MISTER MIRACLE #18 (1974), Big Barda even went so far as to marry the "Master of Escape." That put an end to the absurd series, but there's a strong, if regrettable, chance that she'll return one day soon.

Another DC distaff character is the BLACK CANARY (a.k.a. Dinah Drake Lane), introduced in a Johnny Thunder story back in FLASH #86 (1947). She started her career as a crook who stole from other crooks, but soon became a full-fledged heroine, teaming up with Justice Society of America in ALL-STAR #38 (1948) and becoming an official member of that famed organization 3 issues later. Her own series lasted until 1951, sometime after which she married Larry Lance, who, tragically enough, was later killed in action in JUSTICE LEAGUE OF AMERICA #73 (1969). In that same issue, she "moved" (that's a



BY HOWARD PHILLIPS

Did you know that of the 35 superheroines working in Comic-Con today, only 9 have ever had their own series? Are you aware of the fact that with all the Superhero teams waging war against evil, not a one of them is headed by a female? Do you realize the breadth and scope of rampant male chauvinism in the comics? Well, comics critic Howard Phillips does and takes the opportunity to offer equal time here with this extensive study of Comic-Con's 4-color queens, from Jack Kirby's beefy BIG BARDA to DC's dull-witted ZATANNA, and explains why the superheroines are so rarely represented as being the equals of their gaily costumed male counterparts.

Male chauvinist mitt covers Wonder Woman's mouth in a heavy-handed attempt to keep that long-suffering lady from telling all about the plight of superheroines in the comics. But don't worry—even though Wonder Woman has been silenced, we still have the story for you, straight from the author's mouth.

modest term) to Earth II and joined the JLA (the JSA members reside on Earth II). While she possesses no permanent super-powers, for a while there she was able to manipulate sonic waves—a handy skill, that. All in all, the Black Canary is one of Comic-Con's most eminently expendable superheroines.

The BLACK ORCHID is a real mysterious miss. She can fly and boasts super-strength, but her identity is unknown even to us tolerant (?) readers, which I, for one, find annoying in the extreme. This slender superheroine made

her debut in ADVENTURE #428 (1973) and is currently appearing as a back-up feature in THE PHANTOM STRANGER. Her initial appearance was advertised as being her origin, but it was merely a feeble introduction. I'm sure that DC knows what an origin is by now, but I wonder if they'll admit that they cheated their readers on this one (that's a good way to lose friends, National). Little by little, bit by bit, Marvel's crafty crew of writers turned a dirty, rotten, subversive Communist spy into a "female imitation of Spider-Man." The

BLACK WIDOW (Madame Natasha) now co-stars with a certain "Hornhead" in issues of DAREDEVIL. So for she's had a pretty mixed-up time of it. When she was introduced, she tried to kill Iron Man; later she fell in love with Hawkeye (another criminal-turned-hero); then she was indirectly responsible for her husband's murder at the hands of the rotten Connie rats; after aiding the Avengers and S.H.I.E.L.D. for a while, she modified her costume and got her own series, before eventually joining DAREDEVIL. Although she soon found herself in love with the blind crime-fighter, she still succumbed to the charms of the first mutant mandrill (that's a large baboon) that came along. A pretty plastic chick, all things considered.

SIGHTLESS SUPERHEROINE

CASSANDRA CRAFT is an interesting and rather unique character. First of all, she's an esper, i.e., a person endowed with at least one extra-sensory power. Although this isn't at all original, the fact that she's blind is, in fact, she seems to be America's first and only sightless superheroine. In addition to being gifted with "psychic vision," she, like Doctor Strange, is also occasionally able to fire destructive bolts of energy at will. In THE PHANTOM STRANGER #22 (1972), she joined the mysterious title character in his fight against evil, but remains very much on the sidelines of these occult tales.

A bewitching Marvel heroine is GLEA, who frequently serves as a minor character in issues of DOCTOR STRANGE. Strange brought her to Earth a few years ago, and now the two mystically-charged beings are very much in love. Unfortunately, her supernatural powers are greatly weakened in our dimension, and she usually proves to be more of a hindrance than a help to the "Master of the Mystic Arts." Again, a female character is forced by the great scribes to take a back seat to the dominant male superhero.

Marvel's Inhumans are a race of mutants who want little or nothing to do with mankind. A few are Homo Sapiens in appearance, and one of these is GRYTTI, a beautiful young woman who exerts a powerful control over the elements fire, air and water. She's the younger sister of Medusa, who's currently working with the Fantastic Four.

HAWKGIRL (of Earth II) is a pretty good female character. She's quite a woman, especially in that she's almost the same as her counterpart on Earth II (except for the fact that "ours" is a citizen of Themyscira). Unlike most superheroines, this one is married—to Hawkman, of course. They began their careers in THE BRAVE AND THE BOLD #34 (DC, 1961) and before long were awarded their own magazine. While Hawkman was eventually admitted to the JLA, his wife was not (which seems a bit irregular since both of them have the same interest: crime-fighting). Hawkgirl, whose Earth moniker is Shiera Hall, supposedly knows all of our world's knowledge and can actually fly while wearing her anti-gravity belt and winged police uniform. The last I heard, she and Hawkman left Earth and returned to their home planet.

The only permanent female member of the Fantastic Four, the INVISIBLE GIRL, acquired the ability to become unseen at will and was able to mentally project a powerful force field. As time went by, Susan Storm married Reed Richards (Mr. Fantastic), and many moons later a son was born unto them. Recently, Sue has been pre-emptive as a fighting member of the FF because she doesn't like the way her genius husband neglects her. Interestingly enough, she deserted Reed when things really got out of hand. Obviously, being married to a superhero can be exceedingly unattractive.

With the Kung-Fu craze going strong, it was inevitable that a heroine like MANTIS would come along. She's a sexy expert in super-marital arts, with a working knowledge of mysticism and an empathy with the forces of Nature to boot. She talks funny, primarily because her father (Libra, a blind criminal with hyper-sensory abilities) is German and her



The Black Canary (a.k.a. Dinah Drake) repels male members of the Justice League of America by unerringly directing powerful sonic waves in this panel from JUSTICE LEAGUE OF AMERICA #75 (1969). Despite the unique talent she possesses and the tragic troubled life she's led, this Miss has inspired little affection in our author.

mother Vietnamese. Despite her shortcomings, the Avengers accepted her and her lover, the Swordsman (yet another reformed villain), as members. This barfotic girl with considerable cheek is one of the most ridiculous that Marvel has ever come up with, and I look forward to seeing her enter the limbo of discontinued comic book characters soon.

#### MARVELOUS MISSES

As far as I'm concerned, Marvel has only three good, believable (in most respects), well-presented heroines: MARVEL GIRL, SCARLET WITCH, and the WASP. As fate would have it, two of these women are currently "semi-retired" (i.e., they've lost their series), but Marvel Girl is still excellent. A mutant with extraordinary abilities, Marvel Girl can, among other things: move heavy objects telekinetically; levitate; create a protective force bubble; conquer certain villains through sheer brain power; and communicate with others telepathically (and we all know how difficult it is just to communicate with Professor X, mentor of the X-Men, developed her special powers from the time she joined the elite association back in 1963. Typically enough for a comic superheroine, she's saddled with her love for Cyclops, the strongest and best X-Man.

Next on the list of distaff crime-fighters comes pretty little MARY MARVEL, whom DC recently revived. Originally conceived by the staff at Fawcett Publications way back in 1942, Mary Marvel's origin tale (in CAPTAIN MARVEL ADVENTURES #15) informed readers that she was the long-lost twin sister of Billy Batson (Captain Marvel's alter-ego). Whenever she says "Shazam!" she too undergoes a transformation that grants her magical super-powers. According to old Shazam himself, "Mary derives her powers from a different group...But it still adds up to my name": Selena—grace; Hippolyta—strength; Arinda—skill; Zephyrus—fleetness; Aurora—beauty; Minerva—wisdom. She is, in essence, a

Aquaman and Mars were publicly wed on the cover of AQUAMAN #18 back in 1964. Since then her superheroic activities have been severely curtailed by her sexist creators, and she's spent most of her time taking on the more traditional roles of wife and mother. Even though Mera has been sidelined, we've just learned that the Bat-Girl has returned to work.



smaller, female version of the "Big Red Cheese." The creators of Supergirl were obviously influenced by her, and, for all we know, her outfit may have been responsible for popularizing the minkskirt in real life. Well, it's a possibility, at least.

MEDUSA is the elder sister of Crystal. Although she's currently depicted as being a fairly affable sort, she was once extremely antagonistic. Originally a member of the evil-doing Frightful Four, the Fantastic Four eventually showed her the error of her ways. Medusa's schtick, however, is a pretty ludicrous one: her long, incredibly powerful red hair obeys her mental commands. Right now she's working as an unofficial member of the aforementioned Fantastic Four.

Another immigrant from an alien planet is MERA, introduced in AQUAMAN #11 (DC, 1963). She possesses many strange powers, including the ability to control water and bend it to her will. As Superman used to be vulnerable to the negative effects of Kryptonite, so Mera has a weakness to lead. Having been a queen on her own world, she is now one on Earth since she married Aquaman, King of Atlantis, in 1964. Five (!) issues later, Aquababy was born. Though mother and child were doing fine at last report, Mera has seen little action in the comic of late.

One of Marvel's lesser supporting characters is MOON DRAGON, who first appeared on the scene in DAREDEVIL #105. This wonder-working woman was the daughter of Art Douglas, later destined to become the dynamic Drax, the Destroyer. As a youth, her parents were slain by a villain named Thanos (there's an inconsistency between her origin and Drax's) and she was later transported to Titan where she matured and gained a few helpful powers through super-scientific, King-Fu-type training. This arrogant, egotistical lass now battles for Titan's freedom against the evil forces of Thanos and whomever else threatens her adopted planet.

Another of Marvel's less active females is NAMORITA (or Nita, as she is affectionately referred to), an extremely well-endowed youngster introduced on the daughter of Namora, Sub-Mariner's cousin. Her mother was poisoned by Lyrra, and, after avenging that crime, Nita retired from crime-fighting to attend one of our universities (doesn't Atlantis have its own colleges?).

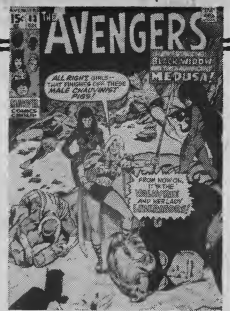
#### EVIL'S FOXY FOE

At one time in her career, the PHANTOM LADY was one of the sexiest heroines in comics. This was when her tales were being published at Fox (after Quality and before Atlas). She's Sandra Knight, daughter of a U.S. senator, and, though she has no superpowers, comes equipped with a black light ray projector, which blinds whomever it's shined upon. Although she never wears a mask, no one

has ever recognized her as being Sandra, which is, I think, stretching credibility a bit too far! (This was the case with the original FLASH, too, but years later DC claimed that he vibrated constantly so that his features were blurred.) Having been handled by three companies, the Phantom Lady was resurrected by DC (JUSTICE LEAGUE OF AMERICA #107, 1973) as a resident of Earth X, which exists in a duplicate dimension.

The ultimate in ridiculousness has to be DC's RIMA—THE JUNGLE GIRL. This lady—who has her own comic, no less—is an exaggerated embodiment of Nature freaks everywhere. When her mother died, she was brought by her grandfather to live in a jungle, where she gradually became accepted by the animals and insects around her, befriended them all, and learned how to communicate with them (shades of the Jungle Books). Apparently, DC has chosen not to deal with the fact that many of her friends are carnivorous, they eat each other, and this should inspire no end of annoyance in Rima. Instead, she continues to romp and frolic with the creatures—wearing all the while a dress made from a spider's web! Wake up, Rima!

Only recently (GIANT SIZE AVENGERS #1, 1974) did we learn that Marvel's SCARLET WITCH is the daughter of two former members of Timely's All-Winners Squad—the original Whizzer and Miss America. This superheroine and her brother, Quicksilver, are mutants. Originally, as ophans, they



Comics cash in on Women's Lib movement as Marvel's man-hating Valkyrie gathers super-feminist forces to battle on the cover of THE AVENGERS #15 (1970). In addition to the Valkyrie, the Liberators also included the Scarlet Witch, the Black Widow, and Medusa—the legendary locks.

Having finally graduated from college, she's considering becoming an actress.

The CAT was an interesting character that Marvel introduced a couple of years ago. Unlike most superheroines, she was awarded her own comic right off the bat (or cat, as the case may be); sadly, the book ceased publication after only four issues. However, this heroine has been revived as a cat-woman named TIGRA. It seems that hyper-powered Great Nelson was shot with an alpha radiation pistol, and in order to save her life a race of



FLASH! BULLETIN!!! EXTRA!!! Even as we were going to press, another major development surfaced in the superheroine world: Crystal married Quicksilver, Johnny Storm, long an ardent admirer of the lady, was understandably disappointed by this unannounced, shaking event but, being a good superhero, managed to grin through his sparkling teeth and bear it. There are probably a thousand things we could say at a moment like this ... but we'll be kind and not say any of them. Besides, to our way of thinking, the moment says it all.

joined Magneto and his dastardly brotherhood of Evil Mutants, but, after fighting against the X-Men for a while, the pair quit and became Avengers (more villains-turned-good). The Scarlet Witch has the potent ability to cause accidents to occur, as well as being capable of creating powerful "hex spheres" around her enemies. Except for the fact that she's in love with the Vision, an android member of the Avengers, she's one of Marvel's best females.

When DC decided to give Supergirl a "new look," they turned her into a real sex object. She's come a long way (!), but it has been 15 years since she was introduced back in ACTION #252. Naturally, she's Superman's cousin, and her powers are the same as those of the Man of Steel. She hailed from the doomed city of Argo, which had been hurled into outer space when Krypton exploded. Her real name is Kara Zor-El, and her earth name is Linda Lee Danvers.

cat-people arranged for her to be changed into a tiger-woman. At the end of the tale, she lost the ability to change back.

#### MECHANICAL MAIDEN

As I've already mentioned, TINA is a "female" robot, a fighting member of the Metal Men, and sports a body made of platinum. Animated by a microscopic, nuclear-powered activator, she is able to alter her body's form and make it do anything that the actual element can (e.g., she can be drawn into a "living" wire so thin that it would take 8,000,000 strands to form a cable only an inch in diameter). Not even this would-be perfect creation functions properly, though (none of the Metal Men do). She's in love with Dr. Will Magnus, her creator, and this is attributed to a "faulty" responsiveness." In other words, she thinks she's a "real woman" (How deluded can a person be?).

Continued on page 27

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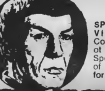
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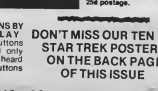
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The people who brought you TALES FROM THE CRYPT and VAULT OF HORROR have been busy applying their terrific talents to still another multi-story film, TALES FROM BEYOND THE GRAVE. Amicus has stocked its latest fright film with a host of sinister celebrities, including this time the likes of Peter Cushing, Donald Pleasence, Margaret Leighton, Ian Bannen and Diana Dors. For further info about TALES (and you should hear the shocking things that go on Beyond the Grave!) read Geoffrey Oldham's report below...

THE TMT GRUESOME GOSSIP DEPT. Presents

## TALES FROM BEYOND THE GRAVE

By GEOFFREY OLDHAM

Resurrected Restoration gent Sir Michael Sinclair furns on the modern man responsible for his release in a scene from TALES FROM BEYOND THE GRAVE. Amicus Productions' latest multi-storied shocker, and one still waiting to surface in this country.

If you liked *Tales From The Crypt* and *Vault Of Horror*, you'll love the latest Amicus effort, *Tales From Beyond The Grave*. Once again, the company makes use of the multi-story concept that's been responsible for most of its earlier hits. This time an old antique store provides the "hook" upon which the stories are hung. "Temptations Unlimited" is the name of the shop, and the old proprietor promises to cater to all tastes and provide a "novelty surprise" with every purchase. He does just that, but the novelty surprises turn out to be far from innocent!

that he must be the final victim. Perhaps you can guess what happens next, but it wouldn't be fair for me to give it away. You'll just have to wait and see the film. The second story tells the weird tale of a fellow named Christopher Lowe. We see Lowe, on his way to his office, stop to buy matches from a down-and-out ex-serviceman named Underwood. Lowe finds himself drawn to Underwood and, in an attempt to impress the peddler, steals a World War II hero's medal from the antique shop. Underwood invites Lowe to his home for tea, and soon Lowe is a regular visitor. It becomes apparent that Underwood is trying to pair Lowe, a married man, with his daughter Emily. Emily is a strange girl, who seems to possess secret powers. She eventually lures Lowe into her room. Later that night, she presents him with a wax figure of his wife, which she stabs with a pin. When Lowe arrives home, he finds his wife dead—lying on the floor, in the exact same position as the doll! There are more surprises in store before the episode reaches its shocking conclusion.

### THE MYSTERIOUS MADAME ORLOFF

Heggie Warren is another unfortunate soul who tries to cheat the antique dealer. He goes to the shop to buy a silver snuff box and, while the owner's back is turned, switches price tags. Warren takes a train back home and finds himself sitting across from a woman who calls herself Madame Orloff. She describes herself as a clairvoyant and claims to see a "dangerous elemental" on Warren's shoulder. Madame Orloff offers her card to Warren, telling him that he will almost certainly need help, and when he does, she'll be available. Madame Orloff's words prove prophetic. That night Warren's wife is almost strangled by an invisible creature. Warren remembers Madame Orloff and gives her a

Donald Pleasence, as Underwood, takes his place on the set of TALES FROM BEYOND THE GRAVE in this behind-the-scenes shot of the forthcoming Amicus production



call. She arrives the next day and begins the exorcism. She uses curses and incantations to fight off the unseen forces—a battle that leaves both the house and its owner in a terrible state. Madame Orloff leaves, believing that she has expelled the foul fiend. Warren and his wife sit down to relax with a drink, but begin to hear strange noises upstairs. Warren goes up to investigate, and in an ending that's sure to give you goosebumps, we find out who's really been going on!

The next happens is winner of a "novelty surprise" is William Seaton. Seaton "discovers a magnificent carved old door in the antique shop. He brings it home to use as a decorative door to the stationary cupboard in his study. Working in the study one day, he opens the door to find a mysterious blue drawing room behind it. Above the fireplace in the blue room, he sees the portrait of a handsome Restoration gentleman. The next time he returns to the mysterious room, he finds a book written by a Sir Michael Sinclair sometime during the reign of Charles II. It's called "An Experiment in Darkness" and explains that the blue room was prepared for the pursuit of evil and must be kept alive by human sacrifices. He reads on to hear

waits for everyone to leave, and then tries to rob and kill the old proprietor. Can you guess what happens to the unlucky Mr Briggs?

### NOTES FROM BEYOND THE GRAVE

I couldn't resist the temptation to stop down at Shepperton studios for a behind-the-scenes look at *Tales From Beyond The Grave*. The first thing that struck me was the fact that director Kevin Connor looks so young. But then, it shouldn't have come as such a surprise. Amicus has been giving breaks to young directors for a number of years now, including Richard Lester, Gordon Flemying, and Alan Cooke. Connor may look young, but he's got a great deal of experience under his belt. He worked as an editor on a number of critically acclaimed films, including *Young Winston* and *Oh, What a Lovely War*. Connor was the one who originally bought "The Unbidden" to the attention of producer Mill Suborsky. Alan Hume, as director of photography, worked closely with Connor. Hume's recent films include *The Legend Of Hells* (the last film by ex-American International chief James Nicholson), *Zepellin*, and *The Last Grenade*.

Once again, Amicus has assembled quite a cast. In addition to Peter Cushing, the film stars Margaret Leighton, Donald Pleasence and his real-life daughter Angela (who plays his screen daughter Emily Underwood), Ian Bannen, Ian Carmichael, Diana Dors, and Nyrree Dawn Porter.

### STARTLING SETS

It was surprising to find the large number of sets constructed for the film—26 in all. They take up most of sound stages "A" and "B" on Shepperton's lot. Maurice Galt, who designed the sets, was especially capable to follow with a great deal of experience. His film credits include *Becket*, *Battle Of Britain* and *Anne Of The Thousand Days*. The most spectacular of his sets is the elegant 17th century blue room, used in the story entitled "The Door." It was also the most difficult, because in the course of the action the entire room must disintegrate. This called for the talents of special effects expert Alan Bryce. Bryce also had his work cut out for him in the segment entitled "The Elemental." It wasn't easy to make objects fly around the room and cause all kinds of unexplained upheavals in the sequence involving Madame Orloff's battle with the invisible force, but Bryce managed to make the scene quite effective.

Emily Underwood is the one who had his work cut out for him on this film. Make-up man Neville Smallwood had his hands full too. It was no easy task to create the ghastly and very decayed face of the long-dead Sir Michael in the "blue room" segment. Smallwood also had to design the death-like make-up for the mirror scenes in the first episode, "The Gate Crasher." He had to make actor Marcel Steiner, billed simply as "The Face," gradually become more and more manum. At the same time he had to make the victim, played by David Warner, appear less and less human. You can judge his success for yourself when you see the film. And if the sequences I saw being filmed are any measure of its overall quality, this is one picture you won't want to miss!

Death appears to have reclaimed the demonic Michael Sinclair in the final episode from TALES FROM BEYOND THE GRAVE. Said tales are all based on the sinister stories of British writer R. Chetwynd-Hayes and carry on the Amicus tradition of creating eerie episodic epics, offering four or five fright fables for the price of one.

The film is based on four short stories taken from the book, "The Unbidden"—a collection of eerie tales by R. Chetwynd-Hayes. The first of these is the story of Edward Charlton, who cheats out friends the antique dealer when he purchases an old mirror from him. Charlton gives a party to show off his find. But the party slowly develops into a séance, and Charlton soon sees a cold, death-like face in the mirror. Later the image reappears and makes it plain that he needs victims to give him life—victims that Charlton must provide. Charlton kills a number of persons for his new master, and, with each death, the image in the mirror looks more and more alive. But Charlton is slowly becoming less and less human, and it becomes clear



this flick was an enormous independent computer that wanted to take over the world. Gaining control of Robby, the power-mad machine ordered him to implant electronic control devices into top scientific and military officials. When the boy hero (who became invisible earlier, match) found this out, he activated Robby's "consciousness mechanism" and broke the super-brain's control over the lovable robot. To atone for his actions, Robby did in the corrupt computer.

KRONOS (1957) was the biggest and baddest robot ever to appear in motion pictures! He was vicious and unstoppable (until the end of the film, anyway)—not only did he suck up all the energy he could, but even before he landed on Earth he took control of two men. As Kronos travelled through the countryside, he crushed every body and everything that got in his way. In the last reel, the heroic anti-hero (played by the same actor) landed on him and turned his awesome power back at him.

Japan got into the act in 1957 with **THE MYSTERIANS**. These horny extraterrestrials (all male) came to Earth to forcibly intermarry.

**THE COLOSSUS OF NEW YORK** (Ed Wolf), an outsize automaton given to fits of paranoia, sees delusions of grandeur and abrupt & senseless outbreaks of antisocial behavior, instructs young Charles Herbert to destroy him in a moving scene from that oft-ignored 1958 fright film. Mechanical madman Jason Thomas will have more automations in store in the next issue of this very publication, so keep your antennae tuned.

The following filmography features dates, running times, directors and stars of films discussed in the above article—the kind of invaluable info Fantasy Film pedants like, clip and save.

**Robot Filmography**

**ALIEN AUTOMATS**  
BARBARELLA (1968) 98 min. Roger Vadim. With Jane Fonda, John Phillip Law, David Hemmings, Milo O'Shea.  
CAPTAIN VIDEO (1951) 15 chapters. Charles G. Bennett, Wallace Grissell, With Judd Holden, Lary Stewart, George Eldredge, Gene Roth.  
COMMANDO CODY (1953) 12 chapters. With Judd Holden, Alaine Saxon, William Schallert.  
DAY THE EARTH STOPPED (1951) 92 min. Robert Wise.  
DEVIL GIRL FROM MARS (1954) 76 min. David MacDougal. With Patricia Laffan, Hugh McDermott, Adrienne Corri.  
EARTH DIES SCREAMING (1964) 62 min. Terence Fisher. With Willard Parker, Virginia Field, Dennis Price.  
FLASH GORDON CONQUERS THE UNIVERSE (1940) 12 episodes. Ray Taylor, For Beebe, With Buster Crabbe, Carol Hughes, Frank Middleton.  
FORBIDDEN PLANET (1956) 98 min. Fred M. Wilcox. With Walter Pidgeon, Anna Francis, Leslie Nielsen, Warren Stevens.  
MORSON STARDUST (1968) 95 min. Primo Zeglio. With Jack Jeffries, Burt Pearson, Gianni Russo.  
ROBOT MONSTER (1953) 63 min. Phil Tucker. With George Nader, Claudia Barmy, Helena Roosa.  
ROBOT OF REGGIO (1954) 76 min. With Claude Crane, James Lydon.  
SANTA CLAUDE CONQUERS THE

human females. Along with all the other impressive super-scientific weaponry that they brought with them was a giant robot that looked like a fat insect. The gargantuan, from whose eyes spewed forth colossal beams of destruction, was eventually tricked into walking across a tooby-trapped bridge. When the dynamic creatures were set off, it fell into the drink and short-circuited. This, by the way, was one of Japan's best sci-fi efforts.

**HAVE ROCKET, WILL TRAVEL** (1958) had a giant, self-thinking computer that created robot duplicates of the Three Stooges. After escaping from the mechanical clutches of the master machine, and the fiery breath of a giant tarantula, the Three Stooges blasted off and returned to Earth. A while later, the robot duplicates were sent to get even with the violent trio, and they had the uninspired flick ended.

**JASON AND THE ARGONAUTS** (1963) found the treasure cache of the gods on an uninhabited island. Unfortunately, an enormous bronze statue resembling Talos, a titan, stood watch over the golden goods. As soon as something was removed from the treasury, the giant became

**MARTIANS** (1964) 80 min. Nicholas Webster. With John Call, Leonard Hicks.  
SHIP OF THE MONSTERS (1959) Rogelio Gonzalez. With Lalo Gonzalez, Ana Berthe Lepez.  
TARGET EARTH (1954) 75 min. Sherman A. Rose. With Richard Denning, Virginia Grey, Kathleen Crowley, Arthur Space.  
THE TERRORNAUTS (1967) 75 min. Montgomery Tully. With Max Adrian, Simon Gates, Charles Hawtrey.  
VOYAGE TO THE END OF THE UNIVERSE (1963) 81 min. Joseph Polak. With Zdenek Stepanek, Radovan Lukavsky, Dana Mednicka.  
ZOMBIES OF THE STRATOSPHERE (1952) 12 episodes. Fred C. Brannon. With Judd Holden, Alaine Saxon, Leonard Nimoy.  
EVIL EARTH ROBOTS  
BOWERY BOYS MEET THE MONSTERS (1955) 86 min. Edward Bell. With Lew Goerby, Huzitz Hall, Ellen Corby, John Dehn.  
COLOSSUS OF NEW YORK (1958) 70 min. Eugene Lourie. With Ross Martin, Mala Powers, Otto Kruger.  
MIRACLE OF TOMORROW (1953) Harry Peary.  
MONSTER AND THE AP (1945) 15 chapters. Howard Bretherton. With Robert Lowery, George Macready, Ralph Morgan, Carole Matthews.  
MR. SON, THE VAMPIRE (1952) 74 min. John Gilling. With Bala Lugos, Arthur Luccan, Hattie Jacques.  
MYSTERIOUS DR. STRAIN (1940) 15 chapters. William H. Mitchell, John English. With Eduardo Cianelli, Robert Wilcox, C. Montague Shaw.  
PHANTOM CREEP (1934) 12 episodes. Sam Goodkind. For Beebe. With Bala Lugos, Robert Kent, Regis Toomey.  
PHANTOM EMPIRE (1935) 12 chapters. R. Reeves Eaton, Otto Brower. With Gene Autry, Frankie Darro,

animated (thanks to Ray Harryhausen's magnificent skills; of course) and created loudly as it went around squashing the mortals and threatening their ships. Finally, Jason pulled a plug out of the gargantuan's heel, releasing a substance that had held the big bully together (and all the king's horses, and all the king's men, couldn't put Talos together again).

France's **ALPHAVILLE** (1965) was about a completely technical society on another planet that greatly resembled present day Paris. It was controlled by a gigantic computer system, which, among other things, outlawed emotions. When an agent from Earth entered the oppressed city, he wasted little time in finding and destroying the computer. The question is, did he actually help the people by doing so?

**KING KONG ESCAPES** (1967), the sequel to **KING KONG VS. GODZILLA** (1962), was a real loser! The evil scientist in this one built a huge mechanical version of the giant ape, and, of course, the two heavyweights ended up fighting each other. Predictably, the real King won. At the end of the flick, Mechi-Kong fell off the largest radio tower in Japan and, just like Humpty Dumpty, he couldn't be put back together again.

**2001: A SPACE ODYSSEY** (1968) was quite a controversial film—but perhaps the most striking of all its concepts was that of HAL 9000, an immense super-computer that was part of the Jupiter-bound space vehicle. Unlike the humans on board the ship, HAL had emotions. When HAL felt threatened by the Earthlings, he fought back. After killing all but one of the toes, HAL was destroyed when his memory banks were tampered with by the survivor.

The most recent of the giant machines was **COLOSSUS: THE FORBIN PROJECT** (1970). Like some of the devices already mentioned, this one was able to reason by itself. It and its Russian counterpart, Guardian, looked up and decided to take over the world, and so did by threatening to use the atomic missiles of America and the U.S.S.R. As the end of the film, all humanity was governed by the two machines, and everyone was strangely upset over the fact that Mankind had lost the right to destroy itself.

Since you've just muddled through over 40 robot films, we figured that we'd give you a rest until next month when we're bringing you our Art of It of Jason Thomas' **ROBOTS IN THE CLOSET**. In the meantime, here are the pressing topics of HUMANOIDS, DUPLICATES, GOOD GUY ROBOTS and PHOENIXES, incidentally, if any of you readers know about titles that Jason missed, write in and let us know. We'll appreciate plot summaries, if possible.

Until we meet again, may R, the Robot God, watch over you.

Smiley Burnette.  
**ROBOT VS. THE AZTEC MUMMY** (1959) 78 min. Retafero Portillo. With Ramon Gay, Rosita Arena, Crox Alvarado.  
THIEF OF BAGDAD (1940) 106 min. Michael Powell, Ludwig Berger. Tim Whelan, With Sabu, Conrad Veidt, John Duprez, Mary Morris.  
UNDERSEA KINGDOM (1936) 12 episodes. B. Reeves Eaton, Joseph Kane. With Crash Corrigan, Monte Blue, Lois Wilde, Lon Chaney Jr., Smiley Burnette.

**OUTSIDED AUTOMATONS**  
**ALPHAVILLE** (1965) 98 min. Jean-Luc Godard. With Eddie Constantine, Anna Karina, Howard Vernon, Akim Kosterov.  
COLLOSSUS: THE FORBIN PROJECT (1970) 100 min. Joseph Sargent. With Peter Sarsgaard, Gordon Pinsent, William Schallert.  
GOD (1954) 85 min. Herbert R. Sirock. With Lew Goerby, Harriet Marshall, Constance Dowling.  
HAVE ROCKET, WILL TRAVEL (1958) 78 min. David L. Rich. With The Three Stooges, Jerome Cowan.  
INVISIBLE BOY (1957) 85 min. Edgar Hoffman. With Richard Egan, Diane Brewster, Philip Abbott.  
JASON AND THE ARGONAUTS (1953) 70 min. Don Christy. With Todd Armstrong, Nancy Kovack, Gary Raymond.  
KING KONG ESCAPES (1967) 96 min. Inoshiro Honda. With Akira Takarada, Mie Hama, Rhodes Reason.  
KRONOS (1957) 76 min. Kurt Neumann. With Jeff Morrow, Barbara Lawrence, John Entery.  
THE MYSTERIANS (1957) 89 min. Inoshiro Honda. With Kenji Sahara, Yuri Shimakawa.  
2001: A SPACE ODYSSEY (1968) 160 min. Stanley Kubrick. With Keir Dullea, Gary Lockwood, Willard



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# The Scene

In keeping with the current revival of things macabre, all the eerie schemes that's been appearing lately in places where madmen normally fear to tread will be duly reported in this irregular column, **THE MONSTER SCENE** ... brought to you by your friendly fiends-in-the-field at TMT. (... listen for the sound of applause.)

**IF YOU NO BUY NEW TIMES<sup>®</sup> CLASSIFIED AD, ME GOING TO RIP YOUR HEAD OFF!**



## SUBTER RANEAN SAVAGE

TMT reader Jim Kennedy brought the above Conan-type character to our attention. This rather crudely rendered barbarian threatens readers of THE NEW TIMES, Arizona's underground paper, with dire consequences should they fail to take out a classified ad in that publication. While it's okay in its place (Arizona), it still doesn't come up to the subscription ad on the back of the old EAST VILLAGE OTHER, New York's now defunct underground, which featured a still from FRACKS and had a pinhead saying to a clown, "Lemme how you jakes a minute, man, my EVO sub just ran out." That doesn't grab you either? Well, it's just another one of those cases where you had to be there, we guess.

## THE DEVIL MADE THEM DO IT



According to the results of a recent Harris Poll published in the April 29th edition of the NEW YORK POST, more Americans (55%) believe in the existence of the devil than in the credibility of President Nixon. Although more than half of the people polled believe in the devil's existence, just 36% think that he has the power to possess human beings, and only 25% express a belief in the power of exorcism. An overwhelming 84% opined that the psychic state identified as "demonic possession" couldn't be fully explained by modern medicine. The poll also found that more women, blacks, smalltown residents, poor and young folks believe in the devil than their male, white, urban, affluent and old counterparts—and that a slight majority of Catholics view a faith in the healing powers of exorcism. Meanwhile, the possibility that the American citizenry will demand exorcism rather than impeachment as a curative measure for the nation's ills grows stronger by the day.

## ANTENNAED APE

This ad for Ken Shapiro's satiric film **THE GROOVE TUBE** appearing in THE NEW YORK TIMES shows an ape with a television set in place of a

head. If you fail to find this an item of endless fascination, we suggest that you simply move on to the next one.

## Sunstroke Creature Crackers



## CREATURE CRACKERS

The bubble gum card craze has proven to be nothing if not a durable one, and the most popular card series around today seems to be Topps' Wacky Packs series. While not the most subtle satire we've ever laid eyes, paws or claws on, this Wacky Pack "Creature Crackers" card appealed to our craven hearts: Producing a "Snack That Attacks" strikes us as being a wholesome and long

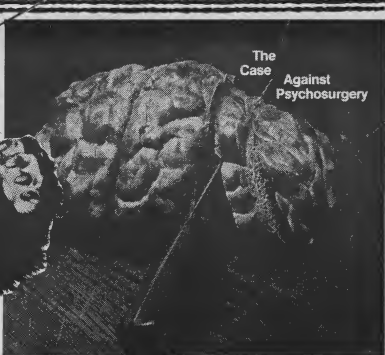
overdue idea. It would certainly add to the excitement of eating if one had to battle food products in a struggle to see who would consume whom. Soon we'd be seeing headlines like **LAMB CHOP DEVOURS FAMILY OF FOUR** which, if nothing else, would at least provide some welcome relief from the kinds of headlines we've been seeing lately.



## SUMMER WEAR

You've seen the movie, you've lived in the city... now it's time to wear the tee shirt—and a handsome King Kong/ New York handy souvenir tee shirt it is. A Cleveland-based company called Darco East placed this ad in a recent edition of THE NEW YORK TIMES. The shirts cost \$4 each and look like just the thing for sporty aimin summerwear.

## The Case Against Psychosurgery



## SPARE BRAINS?

This graphic sliced-brain illustration adorned the cover of the May 1974 issue of *Psychology Today*, a magazine famed for its brilliant visuals, and refers to a pair of articles—Stephen L. Chorover's "Big Brother and Psychotechnology II: The Pacification of the Brain" and Carole Orlitz's "Psychosurgery and the Law: The Movement to Pull Out Electrodes"—warning of the consi-

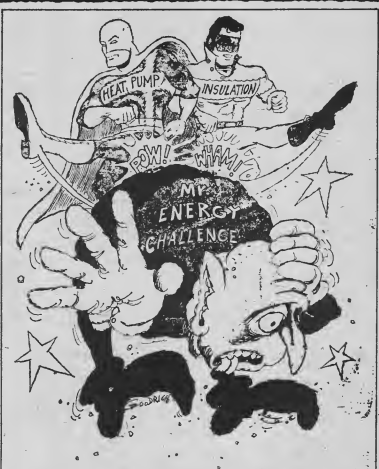
derable dangers of psychosurgery. Psychosurgery, especially lobotomy, has a long, disturbing history of indiscriminate and morally criminal use in this country, and *PSYCHOLOGY TODAY* details some grim examples of this sort of brain abuse. Not exactly what you'd call your light summer reading, but interesting—and frightening—nonetheless.

## AUTHOR HONORED



table awards dinner on June 1st at the Waldorf-Astoria. Heinlein, author of the popular sci-fi novel **STRANGER IN A STRANGE LAND**, summed up his personal philosophy in the **PYTHIAN KNIGHT** piece by saying: "A man without learning is crippled; nothing in this life is free, the universe does not forgive stupidity; honesty, courage, and loyalty and duty are not only their regard but the only reward a self-respecting person needs." Which is certainly quite a mouthful, if nothing else. In response to Heinlein's homilies, the **PYTHIAN KNIGHT** comments that the sci-fi writer's words constitute "almost a true Pythian philosophy." Personally, we think that the universe would be better off if it didn't take such a hard line and could see its way to forgive a little stupidity now and then. I mean, it's easy enough for the universe to be perfect, but it's a little tougher for us, no?

According to an item in a recent edition of the **PYTHIAN KNIGHT**, newspaper of the Knights of Pythias, sci-fi writer Robert Heinlein was the guest of honor at this year's Associated Health Foundation chari-



## "THE OLD ONE-TWO"

This ad for APS (Arizona Public Service Co.) appeared in the **ARIZONA REPUBLIC/PHOENIX GAZETTE**, and features costumed heroes Heat Pump and Insulation giving heck to an evil

Mr. Energy Challenge. Mr. Oil Company couldn't make it for the group portrait, however, as he was dragging bags full of windfall profits to the bank at the time.

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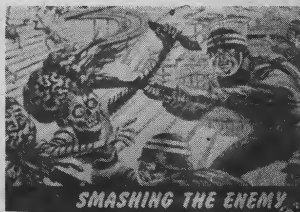
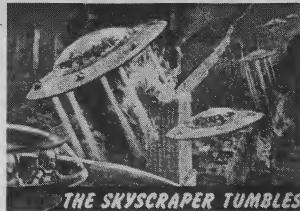
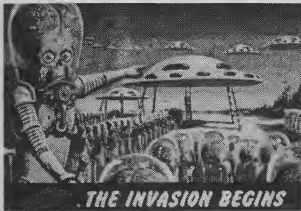
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The startling story of a Martian invasion of Earth unfolds in all its gory glory in this Martian Bubble Gum Card series to end all Martian bubble gum card series. So much public-spirited pressure was put on the card manufacturers, that it did indeed put an end to bubble gum card

depictions of gruesome Martian invasions, and the series was withdrawn from circulation—no, thank Earth, before the Angry Red Invaders got their big-brained heathen heads smashed by the U.S. Army. It's the only way you're gonna knock some sense into the files of them. By Gar!

THE ATTACK OF THE BUBBLE GUM

# MARTIANS

BY JOE KANE

Back in the early '60s, youthful sci-fi fans were treated to the goriest, most straightforwardly sadistic series of bubble gum cards ever unleashed upon an unsuspecting but appreciative public. Titled **MARS ATTACKS!**, the series graphically depicted a Martian invasion of Earth, replete with blood, gore and melting flesh. TMT editor Joe Kane remembers the sinister series with fondness and tells all he knows about it in the following skimpy article...



Skull-faced Martians with large, exposed brains encased in fishbowl helmets invade Earth and greatly reduce the population of that planet by burning the flesh off stubborn resistors, shooting innocent civilians with frost rays and shrink-guns, attacking with giant robots and unleashing greatly magnified and exceedingly hostile insects upon the world. There's panic in the air and terror in Times Square! London, Washington, China, and France are among the first to be hit as the Martians show neither mercy nor quarter, offering men, women, children and even—blast their black hearts!—dogs with utmost dispatch. The carnage ceases only when Earth launches a desperate counter-attack, and the carnage promptly begins anew—only on Mars this time, as the pushy red planet dwellers are handily bombed, smashed and crushed. And where did all this epic interplanetary mayhem transpire? In a

Like most foreign invaders, the skeletal Martians favored precious golden American blondes above other Earthly women.



Only America seemed to rate a personal visit from the fiends. When it came to destroying places like Paris, the Martians sent common, ordinary insect in their stead.

sci-fi novel? A comic book? A film? A bad dream? Nope... it all happened in a series of modest little 2½" by 3½" bubble gum cards.

In a fit of weird whimsy, a company called Bubbles Inc. issued the gruesomely

colorful cards several years back. The cards featured gory depictions of wanton Martian acts of abridgment and senseless violence, accompanied by blandly understated captions like **CRUSHED TO DEATH**, **BURNING FLESH**, **SMASHING THE ENEMY**, **DESTROYING A DOG** and the like. There were 55 cards in all, 54 action scenes and one containing a summary of the whole sinister story. Each card had copy on the back, setting forth the continuing story of the Martian invasion in movie series style. Needless to say, the cards were eminently suitable for collecting, trading, flipping, fipping, and reprinting in **THE MONSTER TIMES** when that publication can't find anything better to run.

Actually, nine out of every sixteen TMT editors agree that these cards are worth preserving. For one thing, they didn't waste much space on tiresome explanations of the outlandish action. When a card caption reads **VICTIMS OF THE BUG**, that's just what you see alright—a giant ugly bug impaling a hapless person on a pincer dripping with the victim's vividly rendered blood. And the drawing style of the anonymous artist who sketched these stomach-churning scenes certainly can't be accused of having held back—the carnage and panic are effectively conveyed. A tip of the TMT space helmet to him, wherever he is today. And may we yet see the day when the Martians win for a change.



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# LOVE STORY

STORY: DEZ SKINN  
ART: DAVE GIBBONS



DARLING... YOU CAN'T IMAGINE HOW HAPPY IT MAKES ME FEEL TO BE HERE WITH YOU AGAIN! HOLDING YOUR HAND ACROSS A CANDLELIT TABLE!



IT'S BEEN... SO LONG SINCE YOU WERE HERE WITH ME! GOD ONLY KNOWS HOW I'VE MISSED YOU... (SOB)

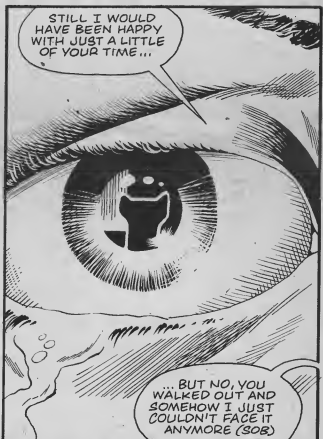


THOSE WERE HAPPY TIMES WE USED TO SPEND TOGETHER, DANCING, SINGING, WALKING IN THE PARK! I DON'T SUPPOSE YOU'D REMEMBER THE TIME I WAITED TWO HOURS FOR YOU WHEN YOU WERE WORKING LATE...

... AND THEN I PRETENDED I'D BEEN DELAYED AND HAD ONLY JUST ARRIVED!



BUT FROM THAT DAY ON, YOU STARTED WORKING LATE MORE AND MORE OFTEN, THEN FINALLY I SAW YOU WITH... ROGER!



STILL I WOULD HAVE BEEN HAPPY WITH JUST A LITTLE OF YOUR TIME...

BUT NO, YOU WALKED OUT AND SOMEHOW I JUST COULDN'T FACE IT ANYMORE (SOB)



MY LIFE WAS MEANINGLESS... MY HEART EMPTY... I'D LOVED AND CHERISHED YOU MORE THAN ANYTHING ELSE IN THE WORLD!



... IT'S FUNNY, BUT I CAN'T STAY MAD AT YOU NOW...



... FEELING YOUR SMOOTH-SKINNED HAND AGAINST MY CHEEK...



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**TMT 11. PLANET OF THE APES.** Filmbook and centerfold of PLANET OF THE APES. The best lost movie. Also includes COMAN in the comic, THE NAVY VS. THE NIGHT MONSTERS, FRITZ THE CAT, an interview with Debra, coverage of the Graham Gallery's comic exhibit and Humphrey's Blood movie. **\$2 & 25¢**

**TMT 12. GORGEOUS GORGE.** Filmbook and color centerfold on GORGEOUS GORGE, review of Starbuck's HISTORY OF COMICS, more Blood movies, more Seymour, "Spaced the Scapes and the Planet OF THE APES," review of Debra, coverage of the Graham Gallery's comic exhibit and Humphrey's Blood movie. **\$1 & 25¢**

**TMT 13. SPECTACULAR SPIDER-MAN.** An interview with Spidey's artist and writer, Spider-Man's most popular "The Spectacular Spider-Man" review, fanzine review, still more Blood movies, review of Seymour the comic on phenomenon of WILLARD, and a special Spidey color centerfold by Kane and Disko. **\$2 & 25¢**

**TMT 14. WICKEED WOLFMAN.** Features a filmbook and color centerfold of WOLFMAN, THE HORROR GODZILLA, "Vampires in the Comics," review of HPL, "The Horror of the Movies," some real monster, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 15. VALLEY OF GWANDU.** Filmbook and centerfold on THE VALLEY OF GWANDU, an interview with Allied Hitbuck, "Vampires in the Comics," review of HPL, "The Horror of the Movies," some real monster, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 16. GODZILLA FOR PRESIDENT.** Our spectacular issue breaking the record for Godzilla is running for president, with a color centerfold to match. Also includes an article on MYSTERYMAN, behind the scenes on MIGHTY JOE YOUNG, "COUNT DOWN" interview with Roy Gifford and review of FLY ROGGE and more. An interview with Vincent Price, and "Comics Go to College." **\$1 & 25¢**

**TMT 17. SUPER SCIENCE FICTION.** Filmbook and color centerfold of SUPER SCIENCE FICTION. Review of FLASH GORDON HERITAGE, THE MYSTERYMAN, behind the scenes on MIGHTY JOE YOUNG, "COUNT DOWN" interview with Roy Gifford and review of FLY ROGGE and more. An interview with Vincent Price, and "Comics Go to College." **\$1 & 25¢**

**TMT 18. PHEDRAS BLANCA MONSTER.** Filmbook and color centerfold on this classic "THE MONSTER OF PHEDRAS BLANCA," review of the missing monsters, preview of "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 19. TERRIFYING TARANTULA.** Filmbook and color centerfold on this classic "THE MONSTER OF PHEDRAS BLANCA," review of the missing monsters, preview of "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 20. STILL MORE S-F AND STAR TREK.** Our third of issue covers our already classic "Keep On Trekking," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$2 & 25¢**

**TMT 21. THE 1931 FRANKENSTEIN.** Filmbook of THE 1931 FRANKENSTEIN, a complete FRANKENSTEIN filmography, the real Frankenstein, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 22. GREEN SLIME BLOOD.** Filmbook on GREEN SLIME BLOOD, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 23. GADZOOKS, GODZILLA.** A special 40 page magazine issue of TMT devoted to GODZILLA and his friends, including a GODZILLA ZILLA poster, the friends of GODZILLA, Tom Burton's super comic strip BAT and more on the Greatest Beast in the world. GODZILLA. **\$1 & 25¢**

**TMT 24. REDAL RODAN.** Filmbook on RODAN with a new color centerfold to match. Also Basil Wolverton comics, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 25. THE FANTASTIC FLY.** Leading off with a double filmbook on THE FLY and THE RETURN OF THE FLY and a fly centerfold. Also articles on "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 26. DESTROY ALL MONSTERS!** Our fabulous DESTROY ALL MONSTERS issue. Features a filmbook and color centerfold. Also includes an exclusive photo on the STAR TREK cartoon, articles on Superman's Menopis Museum, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 27. VAMPIRES PARADE.** Our special all-vampire issue, featuring Forgotten Vampire Classics of the Screen, an article on the Vampire, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 28. HUNCHBACK SPECIAL.** A special issue on HUNCHBACK SPECIAL, featuring Forgotten Vampire Classics of the Screen, an article on the Vampire, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 29. ARNABALONE SNOWMAN.** Filmbook on the Universal Film FRANKENSTEIN, E.C. Cole's "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 30. SHOCK & SPOOK.** All-worst issue, with filmbooks on THE HORROR OF THE MOVIES, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 31. THE MONSTER TIMES #27. VAMPIRES PARADE.** Our special all-vampire issue, featuring Forgotten Vampire Classics of the Screen, an article on the Vampire, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 32. BEAST FROM 20,000 FATHOMS.** 25 cents. That roaring rhinoceros needs a creature cast that includes MARSHALL MICHIE OF MONSTERS, MEXICAN MONSTERS, and the WEREWOLF OF WASHINGTON. Also Gene Roddenberry's QUESTOR series and a profile of the late King Fu star Bruce Lee. **\$1 & 25¢**

**TMT 33. ALL-APPE ISSUE #1 & 25¢.** Super Special includes complete story of all 5 PLANET OF THE APES films. Photo-illustrated history of celluloid simians—plus TOP BANANAS, a complete history of Apes in the Comics, A.M.A.M.D., production scenes from KING KONG. **\$1 & 25¢**

**TMT 34. FEMALE FRIENDS AND SWAMP MEN.** Filmbook on THE TIME MACHINE, a ghastly look at the rise of horror in the underground comic. Star Trek Convention report interview with William Shatner. The swampy creatures that ope from within the comicbook world. Zar. The terrifying history of lady monsters in the horror film. Preview of the "men" publisher and more. **\$1 & 25¢**

**TMT 35. RETURN OF GODZILLA.** Special issue on the return of Godzilla to health. Guy for the great. "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 36. RETURN OF GODZILLA.** Special issue on the return of Godzilla to health. Guy for the great. "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 37. SO-FI SPECIAL SALUTE.** Our special 40 page magazine devoted to STAR TREK and the best TV Sci-Fi. Our STAR TREK POSTER, THE OUTER LIMITS, LOST TREK ZUK, THE SPACE GIANTS, and four stories on the STAR TREK cast of characters. **\$1 & 25¢**

**TMT 38. RETURN OF GODZILLA.** Special issue on the return of Godzilla to health. Guy for the great. "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 39. MONSTER TIMES #27. VAMPIRES PARADE.** Our special all-vampire issue, featuring Forgotten Vampire Classics of the Screen, an article on the Vampire, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 40. HUNCHBACK SPECIAL.** A special issue on HUNCHBACK SPECIAL, featuring Forgotten Vampire Classics of the Screen, an article on the Vampire, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 41. ARNABALONE SNOWMAN.** Filmbook on the Universal Film FRANKENSTEIN, E.C. Cole's "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 42. SHOCK & SPOOK.** All-worst issue, with filmbooks on THE HORROR OF THE MOVIES, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**TMT 43. THE MONSTER TIMES #27. VAMPIRES PARADE.** Our special all-vampire issue, featuring Forgotten Vampire Classics of the Screen, an article on the Vampire, "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies," "The Horror of the Movies." **\$1 & 25¢**

**THE MONSTER TIMES #1, P.O. BOX 886, Old Chelsea Station, New York, N.Y. 10011.**

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How do you combine a mad doctor's experiments in genetic plant mutation with a sideshow motif replete with real "freaks"? Well, it's not easy, but a new horror film from Columbia Pictures, **MUTATIONS**, has given it a brave try, as you'll see in this special TMT preview of a horror film that boasts the largest and weirdest assortment of monsters per square celluloid foot in recent horror history...

It's a natural, if not always accurate, human tendency to associate physical aberration with insanity, violence and fear. Not always—or even normally—accurate because some of the gentlest people who ever lived have been physically aberrant. A case in point was an unfortunate individual who lived in Victorian England and who, due to unbelievably disfiguring skin diseases and birth defects, was dubbed the "Elephant Man" and cruelly exhibited in slum storefronts by a series of self-styled promoters. Perhaps the most physically repulsive human being who ever lived, the "Elephant Man" turned out to be a gentle, highly sensitive and intelligent individual who was prone to reading romantic novels and capable of constructing delicate architectural models even though he had the full use of only one hand. The whole incredible story can be found in detail in Ashley Montague's psycho-biographical study, **THE ELEPHANT MAN**.

Physically distorted humans, or "freaks," have served as the controversial subjects of several horror films. While there's no doubt that Tod Browning did to some extent exploit his cast of real-life dwarves, midgets, limbless men, bearded women and "pinheads" in his offbeat 1932 horror film **FREAKS**, he also demonstrated the equally real and often moving camaraderie that existed among the unfortunate members of the "freak" community. They're depicted as a warm, supportive group of people, with their own set of customs and rituals, who are able to draw comfort from one another and help allay the pain involved in living out their lives as sideshow freaks. Only when outsiders, a cruel, malicious trapeze artist and her strongman partner, try to take advantage of one of their number do they strike out in a violent rampage of revenge. Throughout the film, audience sympathy is definitely on their side.

The circus freak motif was picked up for use a couple of times after Browning's controversial film, once in a low key B film called **HOUSE OF THE DAMNED** in 1962, and again in a quickie shocker titled **SHE FREAK** in 1967. While the former film did employ actual freaks, they didn't appear until the film's conclusion and were in no way presented as malicious or menacing, merely frightened. **SHE FREAK** didn't use actual freaks as far as we know, but borrowed liberally from the plot of Browning's film and sported a similar ending. Neither film caused much of a stir in cinematic circles and went unnoticed by almost all but the most devoted of fantasy film pedants.

The demented Dr. Nolter (Donald Pleasence), resident mad medic of Columbia's **MUTATIONS**, busies himself by conducting unspeakable experiments in the name of science. His ill-advised attempts to cross plants with humans result in the creation of several cross monsters who fail to share his enthusiasm for the project.

It's not nice to fool with Mother Nature.....  
**It can be HORRIFYING!**

**EVEN TO THEM!**

COLUMBIA PICTURES Presents  
A ROBERT R. WEINBACH Production

**THE MUTATIONS**

Starring DONALD PLEASENCE TOM BAKER BOB HARRIS JULIE EGE MICHAEL DUNN  
SCOTT ANTHONY and EDWARD MANN  
Directed by JACK CARROLL - COLOR

Produced by J. RONALD GETTY  
RESTRICTED



This mad mutation wraps his leafy arms around Donald Pleasance to protest the vile experiments that have made him what he is today: half-man, half-Venus Fly Trap. While his approach to the problem may seem drastic, it's a lot quicker than filing a formal complaint with the AMA.

This skeletal lady and stocky dwarf are but two of many actual freaks used in the film. Whether these unfortunate people are treated sympathetically or merely exploited in the film will be up to you, the reader, to decide.

In addition to being the first film to combine sideshow and plant monster motifs, **MUTATIONS** also marks the final screen appearance put in by the late, great Michael Dunn.

#### HORRIBLE HYBRIDS

new a new "freak" film is due to appear any day now on the horizon. **MUTATIONS**, a filmed-in-Britain Columbia release, combines actual sideshow freaks with makeup man Charles Parker's own creations in a story that details the efforts of one Dr. Nolder (Donald Pleasance) to create a hybrid between a Venus Fly Trap and an animal (no, we're not kidding). The resultant mutations are ambulatory carnivorous plants that, naturally enough, go around devouring people, places and things with utmost dispatch and indiscriminate abandon. To add further chills, the filmmakers set the mutation story against a carnival sideshow backdrop. In order to add a dash of realism to the proceedings, the filmmakers conducted a search through the carnivals of America in hopes of finding some real freaks: to add to the film's cast. They found four such people suitable for their purposes and flew them to England to appear in the film: Willie Ingram, called "Popeye" because of his ability to project his eyes by nearly an inch; Esther Blackman, a skin disease victim whose flesh resembles alligator skin; Felix Duarte, the "Frog Boy"; and Hugh Bailly, whose contorted body has earned him the stage name, "the Pretzel Man." Whether these and the other freaks employed in the film are given sympathetic or sensationalistic treatment will be up to you, the audience, to decide.

In addition to being the first film in some time to use a large number of actual freaks, **MUTATIONS** also marks the final film appearance of Michael Dunn, who plays Burns, a co-owner of the freak show. Many of the carnival-related scenes were filmed at London's large Battersea Fun Fair amusement park over the winter months when the park was empty. The scenes at Dr. Nolder's experimental "farm" were filmed in the countryside at Bray, Maidenhead—a site that supposedly even scared Donald Pleasance, who plays the film's requisite madman.

#### SCIENCE CAUSES CREEPING FLESH

According to **MUTATIONS**' director, Jack Cardiff: "We want to make our audience's flesh creep, but we also want them to understand that this is what science could be capable of. **MUTATIONS** is about a scientist who has gone beyond the point of moral return." To add further technical expertise to the tale, Columbia called in Kenneth Middleham, photographer of the biochemistry scenes in **THE HELLIESTROM CHRONICLE**, to handle some special effects showing what happens within the cells of the human body when outside pressures—chemical or otherwise—are imposed on the cellular structure. In **MUTATIONS**, the physical changes are drastic indeed.

As **MUTATIONS**' producer Robert David Weinbach points out, "Anything is possible these days. With the tremendous advances in science it is creditable that in our own lifetime it will be possible to create our own mutations." Only time will tell if that statement is a true one. Whether or not it's a comforting notion depends on the mental makeup of the individual, but we at TMT are willing to give it a go. In the meantime, you might want to check out what **MUTATIONS** has to say about the whole eerie evolutionary affair.

**MUTATIONS** (1974) Columbia Pictures. Produced by Robert D. Weinbach. Directed by Jack Cardiff. Screenplay by Robert D. Weinbach and Edward Mann. Makeup by Charles Parker. Starring Donald Pleasance (Dr. Nolder), Tom Baker (Lynch), Brad Harris (Brian), Julie Ege (Heidi), Michael Dunn (Burns), Scott Antony (Tony), Jill Haworth (Lauren), Olga Anthony (Bridget), With Lisa Collins, Joan Scott, Toby Lennon, Richard Davies, John Wreford, Eithne Dunne, Tony Mayne, Molly Tweedy, Kathy Kitchen, Fran Fullenwider, Lesley Roobe, Fay Bura, Dee Bura, O.T., Madge Barnett, Willie Ingram, Esther Blackman, Hugh Bailly, Felix Duarte.



Makeup men were kept busy during the production stages of **MUTATIONS**, fashioning some of the most fiendish masks and makeup ever to grace a single fright film.



# The Times Telescope

...is our way of getting the latest hot-off-the-press news to you, serving up all the news of what's cooking in every medium from the rare to the half-baked to the well-known: reviews, previews, bulletins and news. We have spared no costs, time or tender egos in bringing you this expanded edition of our beloved Telescope page, so feel free to send us letters full of lavish praise for our selfless efforts to keep you "in-the-know." Handling Flight Film Forecasting chores is "Breezy Bill" Ferat, who kicks off with features in his column, which begins directly below...

If you haven't already heard, Roman Polanski's production of **CHINATOWN** has been receiving raves, being more-than-favorably compared to the now classic **THE MALTESE FALCON**. They say Jack Nicholson is a sure bet to flip the Oscar. Nicholson is purportedly set for the lead in Asimov's filmization of **CAVES OF STEEL**. They say **CHINATOWN** is one whodunit that you won't pre-guess!

United Artists is currently producing the RETURN OF THE **PINK PANTHER**, sequel to its delightful predecessor. Henry Mancini again pens the score. Location shooting has been taking place in Marrakesh, Nice and London. Marvelous Peter Sellers again repeats as the bungling inspector Clouseau. UA is also planning a musical adaptation of the Dickens' classic, **GREAT EXPECTATIONS**, with Michael York, Sarah Miles, and James Mason. For we lovers of the eerie, there's always that wonderfully mad Miss Havesham.

Boy, what limits one will go to to establish good box-office. AIP is now reading **EXORCIST II**, along with **BLACK EXORCIST**. What, no **GONE WITH THE EXORCIST** OR THE SOUND OF EXORCISM?

Luis Bunuel, famed Spanish director, is now in competition with his son, Jean Luis, who is preparing a pic entitled **LEONORA**. The lady of the title is a Vampire. Michel Piccoli is set as the male star, and they are trying to capture film Ullman into playing the heroine.

**SEIZURE**, a new film from Cinema Releasing, ought to be turning up copies with the film deals with the apparitions, both real and spectral, of a man haunted by visions of a dwarf, an executioner, and a queen of evil—the last-mentioned played by beauty beauty Martine Beswick. Aiding and abetting her in the previous proceedings is none other than Jonathan Frid

## LANA TURNER in PERSECUTION starring RALPH BATES OLGA GEORGES-PICOT

Lana Turner has wound up shooting on Tyburn's production of **PERSECUTION** in London. The producer Kevin Farrow, "The Glamour Ghoule" co-stars with Trevor Howard and Suzan Farmer. Tyburn seems to

LOOKING FOR ACTION?

## SERGIO LIEMAN HAS IT ALL

TOP GROSSING HORROR AND SCIENCE FICTION FILMS -

**THE GHOST GALLEN** HORROR  
**THE LORELEI GRASP** HORROR  
**DRACULA'S GREAT LOVE** HORROR  
**THE HUNCHBACK OF THE MORGUE** HORROR  
**THE DEVIL'S SAINT EXORCIST**  
**VENGEANCE OF THE ZOMBIES** HORROR  
**A CANDOR FOR THE DEAD** HORROR  
**THE BLOOD SPATTERED BRIDE** HORROR  
**AUTOPSUY** HORROR  
**I HATE MY BODY** SCIENCE FICTION  
**THE LEGEND OF BLOOD CASTLE** AND OTHERS

AND FOR ANY KIND OF CO-PRODUCTIONS OR PRODUCTION ARRANGEMENTS, CALL...

SERGIO LIEMAN IN MADRID

A Production of Starliner-Palmer Books  
 Publisher: Starliner-Palmer  
 Editor: Roger Elwood and Vic Giacosa

Watch out for a fellow named Sergio Lieman! Never heard of him? I'm not surprised, but he seems to be the Spanish version of the Italian film entrepreneur Carlo Ponti. He's producer of such Spanish spaghetti shows

as **THE GHOST GALLEN**, **THE LORELEI GRASP**, **DRACULA'S GREAT LOVE**, **THE BLOOD SPATTERED BRIDE**, and **I HATE MY BODY**.

of **DARK SHADOWS** fame. Co-starring is Troy Donahue (remember him?) and Joe Sirola, henchman to the Magician on TV.

**FRANKENSTEIN AND THE MONSTER** FROM HELL is stirring up British audiences now, so it ought to be rearing its ugly head here anytime now. A goodie entitled **BECAUSE OF THE CATS** is due from Holland. This suspense sounds like it might be a real "Dutch treat," no?

Another ex-chorus cutie, Shelley Winters, stars in the Canada-based chiller **JOURNEY INTO FEAR** with such macabre-masters as James Mason and Donald Pleasence, along with Sam Waterston, fresh from **THE GREAT GATSBY**.

Happy Holidays? I hardly think so, not at least in another Canadian-produced venture entitled **BLACK CHRISTMAS**. It boasts a good cast too, including John Saxon, fresh from **RODENTEN**'s **PLANET EARTH**, ex-Juliet Olivia Hussey, and both of those sinister SISTERS—Margot Kidder. Sounds interesting. Think the villainess Sandy Claw?

Cinema Records has a recording out now of theme music from such illustrious films as **MASTER OF THE WORLD**, **BARBARELLA**, **FORBIDDEN PLANET**, **THE TIME MACHINE**, and **DESTINATION MOON**.

Sing a song of Savage? Yes, I think so, since words and music are being written for Warner's **DOE SAVAGE—MAN OF BRONZE**.

While we are signing, get set for **DRAGON**—a new singing-and-dance debut. In California, the Berkeley Repertory Theatre has presented a musical version of the Bram Stoker classic. Would that I had been there to see it. Or later yet, let's hope they might take it on tour. Some of those toothy tunes utilized were: "Welcome to Transylvania," "Eerie," "Boxes of Clay," "Have to Stay Awake," "Nosteratu," and "The Bat." These would certainly make the "top ten" on our "Bat Parade."

Keep smilin', fiends, and fangs for the memories!

# SF&F

SF&F is TMT's general, all-purpose, miracle science fiction column, bringing you a variety of reports from the world of sci-fi by a crack team of experts. Books, films, comics, magazines, television, radio and even real life will be amply covered by the likes of R. Allen Leifer, Ed Summer and a whole host of great twister writers whose solo aim is this or any other world is to get the latest sci-fi news to you.

## Androids, Time Machines and Blue Giraffes

This is a collection of short stories by old masters and young newcomers calculated to fit into the realm of everyone's favorite sci-fi area. Authors include Ambrose Bierce, Poe, Lovecraft, Asimov, Verne and similarly illustrious others. The selections are broken down into specific categories: robots, monsters, space travel, etc. so there's something for everyone. Good reading for short intervals when attention spans are running short or lengthy involvements are impossible. Just the type of stories we used to

**ANDROIDS, TIME MACHINES AND BLUE GIRAFFES**. Edited by Vic Ghidalia and Roger Elwood. (Follett) \$4.95. Hardcover.

The back of each of these books contains a sort of fan club section called "The Perry Scope." It contains mostly fan mail—and its extent to which this can be considered adult fiction, I'll still see it as an animated, wacky parody of TV program for the kiddies.

**AMT**, who brought you the Star Trek Starliner and the Klingon Battle Cruiser models, has laid an egg. It's the UFO mystery ship and it's a total dud. There must be less than fifteen pieces to the thing and the soult split "extra" that the box contains is less than an inch long and only four small pieces to put together. It gives "the dark." So what? It's still a rip-off.

**TOYS GO APE:** Mego Corporation has begun to market Planet of the Apes Action Figures. The set includes Zira, Cornelius, Zaius, a soldier gorilla and an astronaut. Accessories for the figures are also available in the form of an Ape village and an Ape tree house for the

enjoy on TWILIGHT ZONE. CAN YOU FEEL ANYTHING WHEN I DO THIS? By Robert Sheekley (DAM) \$9.95. Paperback.

16 of Mr. Sheekley's short stories that will delight you, not only because of his sense of humor and unique literary style, but because he does the typical retrograde and cliché phrasing make Sheekley easy to read. In toto, the book is a delightful departure from pulp sci-fi.

Meanwhile, the saga of Perry Rhodan continues with four new additions to the collection. The new volumes by Ace Books are: (#43) **LIFE HUNT** by Kurt Brand, (#44) **THE PSEUDO ONE** by Clark Darton, (#45) **AGAIN-ATLANT** by K.H. Scheer, and (#46) **UNKNOWN SECTOR: MILKY WAY** by Kurt-Mahn. As one can see Perry is not the creation of one mind, but a manufactured hero designed for entertainment and profit, not merit. The books are very readable and quite successful. They might even be TV series material; it's that kind of stuff. **LIFE HUNT** is about a galactic zoo where men are creatures confined in cages. The inhabitants of the zoo are ageless, and Perry's task is to find the secret of their eternal youth in order to save the lives of his ailing wife and best friend. **THE PSEUDO ONE** is a spy story. Perry is out to rescue trapped agents on a remote planet with lots of complications. **UNKNOWN SECTOR** is an adventure with plenty of unusual beings and new cultures, while **AGAIN-ATLANT** pits Rhodan against a super criminal.

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soldiers, they also make an action horse. We'll be scrutinizing these new items for future appraisal. With the Ape film scheduled for a re-release this summer and the TV series not far off, we may be up to our very heels in Ape toys before Fall.

# CON-CALENDAR

border on the insane, but the people are friendly and there's always a good chance you'll pick up some rare item for your collection. And they're great places to meet people who share your own main unknown.

If you've never been to a "con," we highly recommend you try one. They're very in size, emphasis, and quality, of course, but they're all fun to attend. We at TMT will do our part by keeping you informed of all upcoming cons.

DATE	CONVENTION	LOCATION	PRICE	FEATURES
Sept. 29	SUPER-CON II Philp Hirsch 35 E. 17th St. Brooklyn, N.Y. 11226	Sgt. JOYCE KILMER AMERICAN LEGION POST Brooklyn, New York	\$6d at the door	Dealers Dept.
3rd Sunday every month	NOSTALGIA 4 Church Street Welton, Mass. 02154	Howard Johnson Motor Lodge	75d	comic books, pulps, toys, novels, auctions
November 8 to 11	FAMOUS MONSTERS CON II Phil Sealing Co. c/o Warren's Dept. 145 E. 32nd St. N.Y. 10016	HOTEL COMMODORE New York City	\$3.00 at the door	Stripes Galore
Aug. 9 to Aug. 11	NOSTALGIA 74 Nancy Warner 10 S. 540 Conline Ave. rd. Hinsdale, Ill. 60521	PLAYBOY TOWERS Chicago, Ill.	\$2 at the door \$5 at 11 o'clock 3 days	Guest—Buster Crabbe Films & Fun
1st Sunday every month	HOLLYWOOD COMIC CON 855 N. Hollywood Blvd. Hollywood, Calif. 90038	HOLLYWOOD WOMAN'S CLUB Hollywood, Calif.	\$1, 50d under 12	feature films, cartoons & TV shows, tradings and guests

have a lot of interesting gems to watch for, such as Peter Cushing's **THE GHOUL** (title role played by Don Henderson), **LEGEND OF THE WEREWOLF**, **BY THE DEVIL**, **POSSESSED** and **DRACULA'S FEAST OF BLOOD**.



COMICS is our simple, straightforward, quietly eloquent and highly unimaginative title for a column designed to keep you up-to-date with news of the latest happenings in the comics world and reviews of Comicdom's many and sundry products. Under the absent direction of comics maven Joe Brancatelli (who, though nowhere to be found, still insists he is following a positive policy of "design neglect in the matter"), COMICS will deal with any topics related to the graphic arts that we feel will be of interest to our readers. COMICS' commentators include Ed Summer, Joe Kane and a sinister and/or guest columnist, bent, one and all, on bringing the graphic news to you.

—THE ART OF HUMOROUS ILLUSTRATION by Nick Meglin, Watson Guplin Publications, \$11.95. "A Serious Look at a Humorous Subject: 12 of Today's Top Humorous Illustrators at Work." Introduction by Federico Fellini.

A goodly for the aspiring and the unapprising artist, or for the fan who would like to know a lot more about now the eccentric gears in a humorous artists' head mesh (or make it mesh, as the case may be). Enough text to explain the facts, the art, enough pictures to allow you to peek a peek and guffaw even if you don't read all the serious parts. Something for everyone.

The book is arranged in alphabetical order, which puts Sergio Aronson first. Sergio at his very least makes me smile, and at his best, he reduces me to a helpless clasp of happy gaspulations. In the middle are Paul Coker, Jack Davis, Mort Drucker, Gerry Gersten,

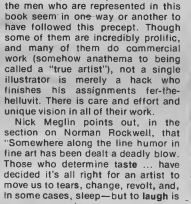
# TREK TALK

Trek fans will be a regular feature of the TMT Teletype pages, bringing you the latest news from the world of STAR TREK and current events in the lives of the people who brought you that undying sci-fi series. Aiding and abetting us in this quest for intergalactic info will be (among others) Bjo Trimble and Margaret A. Bastie, both of whom publish Star Trek newsletters for the education and edification of Trekkies "round the globe.

STAR TREK to your space helmets, STAR TREK Trekkies—joyous tidings may well be in store for you! According to an item in SCHULTZ/TAIMER/DO Proof, Newsletter of S.T.A.R., STAR TREK is slated to return as a feature-length live-action TV series. At present, the deal is still in the negotiations stage, with Paramount saying that it will return ST to TV if a network will take a 13-week gamble on the project. In addition to this startling news, plans for a feature-length STAR TREK film are also being made and stand an even stronger chance to reach fruition than the proposed series. The original STAR TREK cast has already been contacted for possible reinstatement in the crew of the enterprise, and chances are good that all will be available for the movie and all, with the possible exception of Bill Shatner, would be willing to return to the series as well. The STAR TREK newsletter urges Trekkies to write now to encourage plans for ST's return and to mention that Roddenberry should retain control of the



Johnny Hart, Allan Jafee, Bob Jones, Donald Reilly, Norman Rockwell, and Arnold Roth. And at the end, is Maurice Sendak, noted for his children's books. (Right away, I'm a sucker for any book with Sendak illustrations.) Sendak's philosophy sums up the book very well, too, when he says "...to work for personal satisfaction. Working with sincerity and integrity has always been rewarding in art and, usually it's the best way to satisfy others." All of the men who are represented in this book seem in one way or another to have followed this precept. Though some of them are incredibly prolific, and many of them do commercial work (somehow anathema to being called a "true artist"), not a single illustrator is merely a hack who finishes his assignments for-the-helluva. There is care and effort and unique vision in all of their work.



Nick Meglin points out, in the section on Norman Rockwell, that "Somewhere along the line humor in fine art has been dealt a deadly blow. Those who determine taste ... have decided it's all right for an artist to now use tears, change, revolt, and, in some cases, sleep—but to laugh is

beneath the artist's station. Satirical work ... can be excused ... as an accepted vehicle for promoting serious thought. Humor for humor's sake, however, is considered. On second thought, I have to be honest, so I'll say right out that most of the guys that Nick Meglin has bothered to write about are really great. Combined with having Federico Fellini write the

introduction puts the whole thing in the category of sensory overload. Another problem, writes Meglin is "...sociological reluctance to pay ultimate tribute to someone in his lifetime: superlatives are saved for eulogies."

These cheers for Mr. Meglin for throwing out a few superlatives while these guys are still alive, and they certainly deserve it, one and all. Anybody striving to be a humorist, or an artist, or just a people, can thank him for this bundle of encouragement in book form. It's potent enough to raga's you witty in spite of yourself, but sane enough to show the work put in by the men who made it work. —Ed Summer



one who has to have a deadline hanging over his head in order to get his work done.

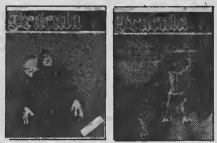
Each artist explains his basic working philosophy, his personal history, his favorite pen and ink combination, use of color, what he feels he is trying to accomplish with his work. Each of the artist's major pictorial qualities are illustrated with an example: each section ends with a mini-portfolio of finished work. It's a little sad that there couldn't have been a color section, since these men use color so well.

I suppose the fact that 7 out of 12 artists are among my favorite funnymen with pen and ink can be disregarded as prejudicial insofar as liking this book is concerned. On second thought, I have to be honest, so I'll say right out that most of the guys that Nick Meglin has bothered to write about are really great. Combined with having Federico Fellini write the



# DRACULA LIVES!

DRACULA LIVES, but it's anything but a vampire. Instead, DRACULA is the title of 12 new magazines direct from England. Each issue is in full color throughout the book, featuring the art of each Spanish genius as Estaban Blando who does the character WOLFPI, Ernest Sic and J.M. Bae. These 12 books contain art you've never seen before in your life! And the color is superbly done. All on heavy cardboard which is heavy being readable. All these books are in English text, meant for the British Isles, but inspired by THE MONSTER TIMES for TMT readers. There are 12 issues of these full color entrepreneurs. They can be purchased in lots of six, in tote of twelve or individually. A must have addition to your comic art library. The greatest barbarians and the prettiest ladies inhabit these magazines.



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Who, if given the opportunity, wouldn't want to discuss this, that, perhaps even the other thing, with so celebrated a personage as Leonard Nimoy, once and future Mr. Spock of STAR TREK fame? Okay, we see that a few of you have your hands raised, but the vast majority of sci-fi fans would give their right antenna to engage in just such a conversation. So it was with TMT roving creature correspondent Jeff Horner, who cornered Leonard Nimoy during the latter's recent visit to Fun City.

In mid-April, Leonard Nimoy, known to Trekkies everywhere as Mr. Spock, beamed down to New York to give a lecture at NYU. Your intrepid TMT reporter was there and was able to get some comments on what Leonard thinks about STAR TREK and other topics of a vital and relevant nature. That momentous meeting of the minds transpired as follows:

**TMT:** Are you afraid of being remembered as Mr. Spock instead of Leonard Nimoy?

**NIMOY:** I probably will be remembered by a lot of people as Spock, but that's typical in our business.

**TMT:** Are you sorry STAR TREK is over?

**NIMOY:** I don't have any feelings about it one way or the other. It was a very exciting job, but we're into other things right now. You can't hang on to a thing like that and say, "Gee, I wish I was doing STAR TREK." Times change, people change, life changes. Look, Bill Shatner did an ad of margarine commercials. He's an actor doing a job. They hire actors for those jobs, and he's trying to make a living as an actor.

**TMT:** How do you feel about the acting in the show?

**NIMOY:** I think there was a lot of innovation in the show. We all contributed to try to make the show more believable by making our characters more believable. For example, one script called for me to knock somebody out with the butt of my phaser. Now, that's pretty silly considering it's the Twenty-second Century, so I talked it over with Gene Roddenberry, and we decided that since the Vulcans knew so much about the body that by applying pressure in the right spot you could knock someone out. This became the Vulcan grip. Another episode, called *Amok Time*, was the first to use the Vulcan hand sign. This sign was needed because we needed a formal greeting, like shaking hands. Well, I grew up in a Jewish home and we would go to the synagogue on holidays. In one prayer, the men on the stage made that sign with their hands. I showed it to Gene and we adopted it.

**TMT:** What do you think of the STAR TREK cartoons that are on Saturday mornings?

**NIMOY:** They're only a half-hour and it's difficult to develop as much of a story as you can in an hour show. You also don't have the real people so the show has a somewhat sterile feeling, but I think it's



Leonard Nimoy as Mr. Spock assumes puzzled mien over candid shots of Leonard Nimoy as Leonard Nimoy snapped by intrepid TMT photographer at recent Look Center lecture.

## SPOCK SPEAKS!

remarkably good considering some of the garbage it's surrounded by on Saturday mornings.

**TMT:** What do you think about science fiction in general?

**NIMOY:** I feel that we are living in a science fiction society. Science right now is ready to offer us things that we as a people are not ready to accept. Let me give you an example. There was a front page article in the CHICAGO DAILY NEWS in February about bio-farming. It said that a doctor at Columbia University said it is now possible to literally farm the body after death and use it to produce fresh blood and organs for living people. He goes on to say that the problem is not a medical one, but one of getting the public to accept the fact of it being done. There have been a lot of stories and movies about this kind of thing. You

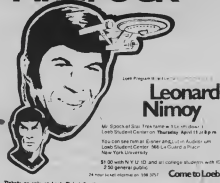
know, grave robbers stealing corpses and delivering them to the doctor for experiments. Now the hospital can maintain their own bodies constantly.

**TMT:** Is this the kind of science you are interested in?

**NIMOY:** I am personally interested in the expanding of consciousness, and the writings of Carlos Castaneda. Not in the drug aspect but in the expanding of consciousness. They say that we only use 7% of our brain and that even Einstein used only about 20%. There must be other ways of using your mind, and I'm very curious. I don't claim to understand what it's all about—it's something I'm trying to explore. The word vibrations has crept into our language in the last few years; I get good vibes from this or bad vibes from that. We all understand the term, but the concept behind it is totally fascinating because we really do feel these things, these vibrations. It's a valid term for something that is otherwise indescribable. This is something that I'm very interested in.

I wanted to pursue further the topics Leonard had raised but Mr. Nimoy, unlike our intrepid TMT reporter, is a very busy man and had to depart for destinations unknown (perhaps even to boldly go where no man has gone before). Though the conversation terminated before its time, our creature correspondent—who claims to use less than 1% of his brain but is still able to function, if not perfectly, then at least as well as could be expected—managed to provide us with what we hope have been some interesting comments from the former Mr. Spock. Should you get a chance to catch Leonard Nimoy if and when he beams down in your town, don't let the opportunity pass you by.—Ed.

## MR SPOCK



This ad appearing in the VILLAGE VOICE helped spread the word that Spock had beamed down to Fun City for a high energy evening of scintillating conversation and good clean fun.

Marvel Comics' VALKYRIE is sort of an artificial being, who was created by the Enchantress. When she and the Defenders were held captive in the fourth issue of that group's magazine, she used her powers to turn a madwoman into this overly-strong female. Since then, as the Enchantress has predicted, the Valkyrie's artificial personality has totally submergered that of the woman she once was. Her madness is gone, but she has no real identity now. Actually, without the Black Knight's magic sword and winged horse, she isn't much in the way of a superheroine anyway. As far as comic females go, the Valkyrie is probably the most dedicated Women's Libber there is; she even resents helping the "male members of her team."

The third female favorite of mine from Marvel is the WASP. This adorable lady started out a long time ago in TALES TO ASTONISH (1965). When her father was murdered by a gruesome alien from another world, scientist Henry Pym gave her the ability to shrink, sprout wings, and fly. After that, she and his alter-ego, Ant-Man, gave the killer what he deserved and began a long-lasting career together. Through the years, she's been a loyal partner to Ant-Man, Giant-Man, the first Goliath and Yellowjacket (she even married this last chap). Amusingly enough, these four heroes are one and the same individual.

It'll never be able to understand the apparent success of DC's WONDER WOMAN. She's been going strong since her first appearance in ALL-STAR #8 (1941), but I strongly suspect that the only people who buy her comic are children and hopeless adventure freaks (both of which I used to be). She's one of the most atrocious characters ever, with her staid get-up, juvenile dialogue, over-zealous patriotism, ridiculous powers, asinine origin, etc., etc. To make things worse, now there are two of her! One lives on Earth I, and the other belongs to the JSA on Earth II! That explained why she and her robot plane have two separate origins. Worse yet, "our" Wonder Woman is even dumber than the older one! Forget me, but I don't feel that Wonder Woman makes for interesting entertainment, nor does she, in my humble opinion, advance the image of Womankind any either.

Our final (whew) heroine is DC's ZATANA, another damsel who is merely an extension of her antiquated and now-too-late father, Zatara. The latter was introduced back in ACTION #1 (1938), along with Superman. Both he and his offspring can perform magic tricks by saying things backwards. That all there is to it! Heh! I mean—Incredible! A few years back, she popped up in a number of magazines, attempting to locate her longlost father. Finally, in an issue of JUSTICE LEAGUE AMERICA, she found him, and the JL helped her to rescue Zatara from another dimension. Of late, she's had her own unpectacular series, but it appears to have been discontinued. No great loss, that.

Well, that's about the whole gang, I think. Among other things, I hope I've made it clear that superheroes are often relegated to playing relatively menial roles in comics. Usually they're introduced merely to supply "business" value for the benefit of the adolescent male readers who comprise the vast majority of the comic book audience. I'm a bit surprised that female readers don't complain more about the poor presentation of women in comics. Maybe they do, but their views aren't aired in the letters pages of said comics. Let's hope that the comics industry will wise up one day soon and show the superheroines that exist in a more independent light, as well as achieve a better sexual balance with the number of female vs. male super-persons. Otherwise, there's a good chance that the maladjusted male adolescents who read the comics will grow up into maladjusted male adolescents who still read the comics, like your author. We don't want THAT to happen, do we?



**DEATH WHEELERS (1974)** Directed by Don Sharp. Starring George Sanders, Beryl Reid, Nicky Henson, Mary Larkin, Roy Holder, Robert Hardy.

Directed by Don Sharp, **DEATH WHEELERS** follows the exploits of a rather amably ill-motivated motorcycle gang called the Living Dead, which is what they eventually become when leader Nicky Henson acts on the advice of devil worshippers Beryl Reid and George Sanders that if you believe strongly enough, you can

**THE TOUCH OF SATAN (1973)** Directed by Don Henderson. Starring Emby Melloy, Lee Amber.

**THE TOUCH OF SATAN**, dusted off the shelf along with 1972's **SISTERS OF SATAN**, heads the season's first double-bill exercise in casting in on **THE EXORCIST**. The film proves that Satan is just as much at home in the country as he is in the city. **TOUCH** concerns a pair of sisters—Melissa, who has made a pact with the Devil about a century ago but who doesn't look her age, and Lucinda, who likes to chop up people when she can get out of his locked room, and who goes

back from the dead as a painlessly indestructible force. Director Sharp plows much limping of death into the film, as the gang members all kill themselves in order to come back, and there are a few adequately staged chase sequences. At the end, Beryl Reid somehow turns into a frog (shades of **THE MAZE**), and there's a trick ending with Sanders on top of that. The best part of this British film, however, remains expert lensman Ted Moore's gorgeous color photography.—D.B.

look her age. Don Henderson's film is interesting and effective, as a wandering young male is led into the family with predictably fatal results. In the end, to the strains of "Amazing Grace," love is able to defeat evil, then, in a remarkable twist, is responsible for its resurgence. The most frightening thing in the world is a man embracing his own corruption, which is what **TOUCH** is finally all about. We wonder, too, at the same time, if we don't all have a proper price for diabolism with the Devil, should the opportunity ever arise.—L.B.



Late Film Round-Up Reviewer Key:  
D.B.—David Bartholomew  
R.F.—Roy Furukawa  
J.K.—Joe Kane  
R.L.L.—Allen Leider  
H.P.—Howard Phillips

**LATE FILM ROUND-UP** will be a semi-regular (or, more accurately, a semi-irregular) TMT feature dedicated to notorious news and fearless reviews of Fantasy Film-dom's latest creations. Under the gruesome guidance of Media Editor R. Allen Leider, with the safe assistance of the TMT staff

(J. John Kane), this feature will bring the film industry's spawn of darkness under the bright light of instructive criticism, concentrating mainly on those films released over the past few months that we couldn't, due to space limitations, cover in greater depth. The "late," incidentally,

means recent, not "dead" (although that certainly does apply in a startling number of instances). So before you run out to freely lavish your hard-earned cash on the latest celluloid atrocity, it would be wise to consult these pages first. The bread you save may be your own...

ally, though quite accidentally, toils the good Doctor F.

Morrissey makes no pretense of sustaining a storyline; the plot serves only to allow his characters to prance about in pretty much the same manner as they did earlier, purposefully story-less Factory films. After a while, the comedy they produce demands a firm audience. The fractured plot also serves to house a succession of look effects, very nicely accomplished but deceptively explicit. Suffice it to say that animal entrails must have been in short supply in the Italian butchers during the filming. (In a switch, the film is rated X for violence, not for sex.) One test of a modern horror film seems to be strength of stomach; if you gagged at **THE EXORCIST**, you'd better bring along a spare plastic bag to **FRANKENSTEIN**.

Perhaps the only positive reason for seeing the film is the 3-D process in which it is filmed. The system is still not perfected and at this late date probably won't be. The 3-D effects are marvelous, although at times the film looks forced to demonstrate them a bit too artificially, like the early travelogue made to display the 3-projector, wrap-around screen cinerama process. The double images on the screen remain unregistered, causing an uncomfortable split of focus between long and close shots.

The Frankenstein legend has been taken to the cleaners—perhaps that figurative speech is not too apt, but horror fans should be used to such treatment by now. Mel Brooks is presenting a version of Frankenstein at Fox—God knows what we have to look forward to. The '70s seem to be the age of debanking in all areas of life. Morrissey's version, like every other Warhol film that preceded it, sustains itself under its own top-heavy weight: the self-indulgent campy performing (apart from Kier, who tries to call it acting) and the relentless blood and gore dripping into our very faces (the film seems to feature a quasi-cast of young people disembodying themselves) and the headache one builds up battling the 3-D glasses all combine to defeat it. With the help of a goodly amount of Italian lira, a strange creature has truly been born from the swamps of the underground. Paul Morrissey stumbles into the scorched-earth world of mediocre commercial movies.—D.B.



STYLING BY GENE MARTIN  
Telly Savalas - Christopher Lee - Peter Cushing  
Produced by GENE MARTIN, Directed by GENE MARTIN & SCOTTA  
INTERNATIONAL PRESENTS

**ANDY WARHOL'S FRANKENSTEIN (1974)** Directed by Paul Morrissey. Starring Joe Dallesandro, Monique Van Vooren, Udo Kier, Anne Juerging, Srdjan Zelenovic, Dallas D. Lazlow.

Any movie that the **DAILY NEWS** judges "obscene" can't be all bad. But **ANDY WARHOL'S FRANKENSTEIN** comes at you like a lead blimp; the film is so heavy that it doesn't even bounce, like the earlier Warhol/Morrissey features, to lighten the burden of its own unreeling. Like a ghastly pinata, the film is stuffed to the seams with blood and guts, waiting to be spilled.

The filmmakers have paid only the merest lip-service to Mary Shelley.

Dr. Frankenstein (played by Udo Kier with a ludicrous German accent that adds an extra dimension to the doctor's super-race creation) wants to found an entirely new nation to spring from the stitched loins of a pair of perfectly functioning "zombies." He already has children of his own, whom he ignores, as he is married to his sister, Karin (Monique Van Vooren, who plays, in a real coup of casting, a tired blonde sexpot). Joe Dallesandro, again portraying a bored innocent stud with a Brooklyn accent forced to suffer the misfortune of having every woman in sight paw him, plays Nicholas, a simple peasant who investigates and eventu-

**HORROR EXPRESS (1974)** Directed by Eugenio Martin. Starring Peter Cushing, Christopher Lee, Telly Savalas, Alberto de Mendoza.

Formerly known as **PANIC ON THE TRANSIBERIAN**, **HORROR EXPRESS** relates the tale, set in 1906, of a scientist (Chris Lee) transporting a mysterious fossil—which turns out to be not too fossilized when it breaks loose and begins to attack various passengers, cleaning their brains of knowledge and leaving their eyes pupil-less and white, like Little

Orphan Annie's. Since the killings are all accomplished and photographed in the same manner, Eugenio Martin's, filmed-in-Spain movie soon proves tiresome. Telly Savalas comes in during the next-to-last reel and contributes an outrageously uncontrolled performance as a police chief, his scenery-chewing excesses, perhaps showing a contempt for his poverty-stricken filmic surroundings (a contempt not shared by co-stars Lee and Peter Cushing); detail what's left of the film and nearly the train itself.—J.R.

# Meet SUGAR HILL and her ZOMBIE HIT MEN!



Devil Woman with Voodoo Powers to raise the Savage Dead! She's Supernatural!

**SUGAR HILL (1974)** Directed by Paul Maslansky. Starring Marki Bey, Robert Quarry, Don Pedro Colley, Richard Lawson, Betty Ann Rees.

Risen voodoo corpses make lifeless horizontal ones out of the Haitian underworld in this enthralling horror biopaganism-Mafia mélange. Diana "Sugar" Hill won't rest until the killers of her boyfriend are in their graves. Rather than copy Coffey's style of decapitating the enemy with a sawed-off shotgun, Sugar turns to voodoo and channels her hate into

the control of zombie assassins summoned by cult priest Baron Samedi. Unaffected by pain, indifferent to obstacles, the cobwebbed hitists finish off the Morgan mob with brute strength, quicksand and snakes.

SUGAR HILL is appealingly nonconformist in the spate of black vengeance sagas that lately have been using female protagonists. Kickiness is abundant but the flick is fun, well-made and smartly set in the millie most indigenous to the living dead. Marki Bey, while no threat to Pam Grier's sovereignty, has the

sweetness and properly proportioned physique belittling a girl with a name like Sugar. Baron Samedi is played by Don Pedro Colley, who was featured in THE 1028 and BENEATH THE PLANET OF THE APES and is an actor worth watching. Bob Quarry, without his Count Yorgo guise, is a persuasive gang leader and equally adept at playing smoothly down-to-earth buddies as he is vampires.

SUGAR HILL may be the best zombie film there is—no giant accomplishment—that, when you consider how mediocre that genre is as a whole.—D.S.

**THE BEAST MUST DIE (1974)** Directed by Paul Annett. Starring Calvin Lockhart, Peter Cushing, Charles Gray, Anton Diffring, Marlene Clark, Ciaran Madden, Tom Chadbon.

Every year there seems to be a new werewolf movie. Last year's was the abominable **BOY WHO CRIED WEREWOLF**; this year's appears to be **THE BEAST MUST DIE**, a British film from Amicus. First-time director Paul Annett brings little life to this

derivative, colorless tale in which wealthy hunter Calvin Lockhart invites a gang of folks for a summer vacation at his estate in order to hunt the biggest game of all—one of the guests is a werewolf. There's a 50s-style gimmick included here, a 30-second "Werewolf Break" near the end, in which we are supposed to guess which lucky suspect is IT. A good cast—including genre vets like Cushing, Anton Diffring and Charles Gray—is largely wasted here.—J.R.

**THE PYX (1973)** Directed by Haney Hart. Starring Karen Black, Christopher Plummer, Donald Pleasen, Jean-Louis Roux, Yvette Brind'Amour, Jacques Godin.

THE PYX begins with the midnight death-plunge of prostitute Karen Black. Police detective Christopher Plummer has only two clues to work with by the girl and an ornate pyx (in Catholicism, the locked used to transport the Host) clutched in her hand.

Using the death as both a start-and-end-point, the film fuses together the girl's previous 24 hours with the detective's subsequent 24-hour investigation. Canadian director Haney Hart very clearly outs together what are in effect two different stories about the same event: (1) Why did the girl die, was it suicide or murder? and

(2) Will Plummer discover and capture the culprit involved? Each story comments on the other and their expert razor-sharp blending provides us information always just a few steps ahead of the detective.

The only problem with this generally tall tale about religion and evil is that the ends of both "stories" are guessable and, therefore, dulls. Also, the screenplay by Robert Schitt simply doesn't fill us in on information from the detective's past which figures importantly in the climax. Or, perhaps, Cinemasia snipped some scenes here and there to shorten the film's long running time. If so, it's shame.

Nevertheless, the acting is fine, the camerawork spirited, and there is a vivid, detailed and altogether frightening enactment of a Black Mass that's disturbingly effective.—L.B.

**THE TERMINAL MAN (1974)** Directed by Mike Hodges. Starring George Segal, Joan Hackett, Richard A. Dysart, Jill Clayburgh, Donald Moffat, Matt Clark, Michael C. Gwynne, Norman Burton.

A more appropriate title for this lethargic loser would have been **THE INTERMINABLE MAN**. Director Mike Hodges' adaptation of Michael Crichton's best-selling novel spins its tale in virtual slow motion, filling the screen with pseudo-artistic images and killing in the process any attempts at suspense the slim and poorly rounded story might have had. George Segal tries his best to lend credibility to his role as Harry Benson, a scientist given to spells of homicidal rage who volunteers to have a tranquilizing mechanism implanted in his head in order to arrest the psychotic attacks. Needless to say, the mechanism produces the opposite effect, an Segal eventually embarks on a rampage of abrupt and senseless violence.

Purporting to be a semi-serious tract on the dangers of psycho-surgery, **THE TERMINAL MAN** is plodding, unspensulent, superficial and overwhelmingly irritating affair that should be avoided at all costs. Politically significant homicidal rampage enthusiasts would be better off catching George C. Scott's **RAGE II** or ever-surfaces again, and psycho-surgery nuts would find it more rewarding to curl up with a copy of Ken Kesey's **ONE FLEW OVER THE CUCKOO'S NEST**.—J.R.

**ARNOLD (1973)** Directed by Georg Fenady. Starring Steve Stevens, Roddy McDowall, Elsa Lanchester, Shani Wallis, Farley Granger, Victor Buono, John Mciver, Bernard Fox, Patrick Knowles.

In **ARNOLD**, goldigger Stella Stevens marries the rich, stern patriarch of a family whose members turn out to be equally greedy, opportunistic, and murderous. Arnold, the gentleman of the title, happens to be dead right from the start—his funeral service doubles as a marriage ceremony—which is why everyone in the family is poking around searching for his hidden money while, at the same time, one of them is doing everyone else in. For a while, as the family graveyard fills up faster than a parking lot near a ball park, it looks like Arnold, who has been cannily directing the proceedings via mailed cassette recordings, may not be dead at all and killing off his batty family out of a well-founded revenge motive.

Georg Fenady's film remains pleasant for its entire length, partly because its screenplay is consistently, sometimes blackly, funny and as a mystery is sufficiently intriguing (particularly clever are the various ways in which the family members are eliminated) and partly because a host of dependable British regulars provide bright, energetic performances. **ARNOLD** is the kind of movie you may be able to figure out, if you pay close attention, trust your instincts and suspect the least suspicious. But whether you do or not, the film is still fun.—D.B.



**THE SPECTRE OF EDGAR ALLAN POE (1974)** Written, produced and directed by Mohy Quondour. Starring Robert Walker, Cesar Romero, Tom Drake, Carol Ohmart, Mary Groves. Quondour's film tries gamely to explain what changed Poe from a serious literary critic to a "neurotic" master of the macabre. Apparently rejection slips from publishers had a lot to do with it; in consolation, the lovely Lenore Coos, "Sweetheart, why don't you save yourself this agony and concentrate on your stories and poems?" And that's just for openers.

Lenore is committed to an asylum under the care of doctor Cesar Romero, about whom Poe rightly has a few doubts. His suspicions are confirmed, and soon after the film melts into a gooey (PG) bloodbath as it falls back on that old movie chestnut: escaped lunatics running amok.

The film is inept, with zero period detail, although Robert Walker looks very much like the historical Poe. Crazy or not, he continues to draw inspiration from Lenore (Mary Groves) whom he monotonously keeps remembering running through a sunny garden in slow motion.—D.B.

They duplicated one man too many. They had to find him. And kill him.



## THE CLONES

**THE CLONES (1974)** Directed by Lamar Clark and Paul Hunt. Starring Michael Greene, Gregory Sierra, Otis Young, Stanley Adams, Susan Hunt, Barbara Burdoff, John Drew Barrymore.

**THE CLONES** is an intensely alarmist sci-ficr concerned with the foreseeable misuses of cloning, a process of genetic replication. Scientist Gerald Appleby (Michael Greene) barely escapes a lab explosion meant to kill him so that his clone would give the wrong people his knowledge of weather control; a power he times would never willingly divulge. The Clone acquires Appleby's conscience, and the pair set up a vigilante campaign, but are mercilessly chased by two government agents (Gregory Sierra and Otis Young) eager to liquidate them.

Pressbook for **THE CLONES** quotes liberally from negative views of the subject expressed by Senator John Tunney. Scare tactics have often been employed to hyperventilate campaigns, but as far as this particular film is concerned, I don't know. If it's as concerned as it purports to be, a breakthrough for creeping 1984ism may be just around the corner.—D.S.

## THE CURSE OF

## THE WEREWOLF!

Continued from page 5

"There is no need to apologize, Signorina," Leon admiringly explains.

"If I don't, I'm sure no one else will I trust you'll be happy here..."

"Yes, Signorina, I'm sure I shall."

A few moments after the lovely young girl leaves, the clowning Jose adds a final wriggle conclusion to the conversation. "Yes, I'm sure you will too!"

Leon and Christina grow very fond of each other, and soon, without even realizing it, fall deeply in love. But a problem threatens their happiness: Christina is engaged to marry Rico Gomez, the son of a rich baron, in a union arranged and endorsed by Christina's father. Leon decides that the only way out of the situation is to ask Christina to run away with him and never return.

## FATE FOILS LEON'S PLANS

But fate seems to have other things in store for the young lovers. One Saturday evening Jose convinces his friend to accompany him to a certain establishment...and the two spend a wild night in the sordid company of drink and wild women. Toward the end of the evening, Leon becomes what a local lady friend describes as "ill," he sees before him man at his lowest, greediest, most lustful...his brain seems to be overheating, his heart bursting. He feels he must leave—immediately!

The next morning Leon wakes in strange yet familiar surroundings...the home of Don Alfredo. As his foster father tries desperately to ascertain what happened, Leon notices something that sends icy chills up his spine...his hands seem to be covered with blood!

At last Leon learns the terrible truth about himself, "I think I can gain permission to enter you into a monastery under special supervision," the priest asserts, "but until then I'm afraid you must be chained and watched, night and day."

Leon, his nerves already on edge, erupts at this suggestion. "Oh, yes," he remarks bitterly, "that's what they do to wild animals. And that's all I am, an animal!" Tearing away from his home, the cursed young man wanders aimlessly through the grassy hills and twisted roads of the surrounding countryside. He finally makes his way back to his place of employment, where his conscience is further tortured by the grim realization that Jose has not shown up for work this morning. "I neither know nor care where he is," his employer drily announces. "He's probably in jail, and you're very lucky you're not there with him!"

That night Leon feels the horrible illness coming on once more, just as

The day kindly Don Alfredo (Clifford Evans) discovered the pregnant servant girl turned out to be a faithful one for all concerned. Little did he know that the boy he adopted as his son would grow up to become a rampaging werewolf... but those are the chances you take.



Leon again reverts to a bestial state, staggering through the darkness in search of fresh victims. Unlike most other werewolf sagas, THE CURSE OF THE WEREWOLF dealt explicitly with the legendary link between lycanthropy and religion, as Leon's night at a bawdy brothel reactivates the curse originally received on the day of his scrologerific birth.

Christina suddenly enters his room unannounced. Screaming madly for help, he finally drops from exhaustion and awakes the next morning in Christina's arms. She was with him the entire night—and he did not change! It was clear now what had happened: Christina's love would give Leon the chance he needed to live a normal life! The pair make plans to leave their little village in the morning, and perhaps find happiness together.

## WEREWOLF BUSTED

The following day finds Leon making arrangements to leave when a brisk knocking interrupts his chores. Through the barred window of his door, he sees three police officers grimly staring in and, expecting the worst, slowly turns the rusted key to allow them entry. The fat, mustachioed officer enters first, carrying some ripped garments. "Are these your clothes, Senor?" he asks stolidly. Leon examines the blood-stained shirt and

trousers and numbly answers yes. "Leon Cardido," the fat man announces, "I am arresting you on a charge of murder!"

Don Alfredo and the priest arrive at police headquarters later that day and try desperately to convince the authorities that Leon's affliction is indeed real. "If you keep my son imprisoned tonight, he cannot be answerable for what happens. He will break out of jail and kill...kill wantonly and savagely! And you, Mr. Police Inspector, will be responsible!"

The inquisition then begins. "Let me see your hands, and your teeth," the police chief commands, and Leon obliges. Peering through the bars, the inspector is unimpressed. "Hmmm, I'll need more witnesses..."

Just then Christina bursts into the room and runs over to the imprisoned Leon. Annoyed, the police chief turns his attention to the lovely intruder.

"Who is this woman? Who are you?"

"My name is Christina Fernando, Senor."

"You know the prisoner?"

"Why, we are engaged to be married!"

"Oh, so you are engaged to be married," the inspector adds, sarcastically. "So you know all about his affliction?" Christina turns to Leon, hoping to somehow clear him of whatever trouble he is in, yet unable to hide her hopelessly confused expression.

"So far as you know," the inspector asserts, "this is a perfectly normal young man?"

"Why...yes..."

A cruel smile adorns the inspector's lips. "I thought so! The prisoner will remain here and stand trial..."

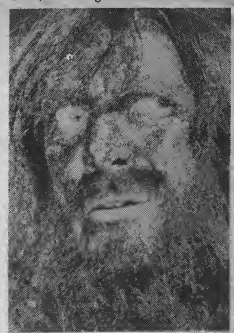
Leon, realizing how futile his situation has become, shouts to his beloved foster parent as he is leaving the prison. "Pepe the watchman has a silver bullet! Get it, father, and use it on me! You must!" Don Alfredo remembers how years ago Pepe had wounded Leon with that bullet, and how he returned it to the watchman days later, claiming he had found it embedded in a tree. Now, at the agonizing request of his son, he must seek Pepe's weapon again and, if need be, use it on Leon!

## FULL MOON BLUES

It was a quiet, still night. The moon, green and full, was just rising and its

spectral rays weaved their way through the barred window of Leon Cardido's prison cell. Leon no longer fought against the first oncoming pangs of the illness; he knew the final transformation was inevitable. He sat there, motionless, and watched his curled fingers darken, swell and become claws, his shirt, ripped to shreds, exposed patches of his chest that had already changed into animal tissue and hair. His face was burning, his vision difficult and unclear. There was a terrible pain in Leon's mouth and jaw, and he was salivating uncontrollably. He felt the crunching thrust of jagged fangs, cutting through his gums and causing them to bleed. He felt the unbearable discomfort of his feet growing within his shoes before the clawed toenails cut through and split the leather. He tried to talk, but couldn't. He was no longer Leon Cardido; he was a vicious, murdering werewolf!

In a spellbinding instant, the creature tore the heavy steel door from its hinges and buried the jailer completely beneath it. The creature had to escape...the rooftops, like the steep hills of the forest, appeared to be his only chance. He could see, scurrying below him like a thousand torch-lit insects, the frightened, panic-stricken villagers nervously following as he leapt from rooftop to rooftop, climbing, slipping, and climbing again. Then a searing, flashing burst of fiery light whipped past him, and he knew that sooner or later one of the villager's torches would strike on target and set him afire. The creature defiantly thrust a burning bushel of wheat at his terrified stalkers, and then started to scale the great church tower behind him. Out of the corner of his eye, he saw one man walk slowly from the crowd, a man unexcited and sad and with that looked like a long shotgun positioned firmly in his hands. The creature suddenly switched his attention to the screaming people below him, and then turned as he reached the rusted, crumbling bell tower to roar and



Leon's real father, the much-abused beggar, casts a final suspicious glance at the world that drove both father and son to madness, violence and horrible death.

below defiantly. Suddenly he heard a clicking sound behind him, and whirled around to see that same man, his gun aimed directly at him, his sweating hands nervously fondling the trigger. The man was Don Alfredo Cardido and there was a tear in his eye. The gun fired and then there was nothing. The curse of the werewolf—and a young man's life—were gone in a few violent seconds. The hapless lycanthrope would roar no more. The Curse of the Werewolf was stilled forever.

**CURSE OF THE WEREWOLF (1961) 88 minutes.** Directed by Terence Fisher. Screenplay by John Elder (Anthony Hinds), from the novel THE WEREWOLF OF PARIS by Guy Endore. Starring Oliver Reed (Leon), Clifford Evans (Don Alfredo Cardido), Hira Talbot (Teresa), Catherine Feller (Christina), Yvonne Rainer (Jailer's Daughter), Anthony Dawson (Marquis), Richard Wordsworth (Bazgari), Warren Mitchell (Pepe Valiente).

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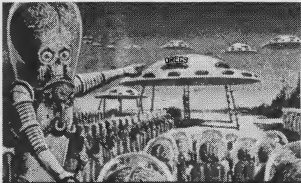
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